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Directed by Dr. James Douglass. 111 pp.

The Doctoral Performance and Research submitted by Konstantza Chernov, under the direction of Dr. James Douglass at The University of North Carolina at Greensboro (UNCG), in fulfillment of the requirements for the degree Doctor of Musical Arts, consists of the following:

I. Chamber Recital, Sunday, April 27, 2008, UNCG:

Trio for Piano, Clarinet and Violoncello in B Major, op. 11
(Ludwig van Beethoven)
Sonatine for Flute and Piano (Henri Dutilleux)
Sonata for Violin and Piano in A Major (César Franck)

II. Chamber Recital, Monday, November 17, 2008, UNCG:

Sonata for Violin and Piano in g minor (Claude Debussy)
El Poema de una Sanluqueña, op. 28 (Joaquin Turina)
Sonata for Violin and Piano in A Major, op. 13 (Gabriel Fauré)

III. Chamber Recital, Tuesday, April 27, 2010, UNCG:

Sonata for Two Pianos in D Major, K. 448 (Wolfgang Amadeus Mozart)
The Planets, op. 32: Uranus, The Magician (Gustav Holst)
The Planets, op. 32: Neptune, The Mystic (Gustav Holst)
Fantasie-tableaux (Suite #1), op. 5 (Sergei Rachmaninoff)

IV. Lecture-Recital, Thursday, October 28, 2010, UNCG:

Fantasy for Flute and Piano (Leo Kraft)
Second Fantasy for Flute and Piano (Leo Kraft)
Third Fantasy for Flute and Piano (Leo Kraft)

V. Document: Leo Kraft's Three Fantasies for Flute and Piano:
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This document is a performer's analysis of Leo Kraft's *Fantasy for Flute and Piano* (1963), *Second Fantasy for Flute and Piano* (1997), and *Third Fantasy for Flute and Piano* (2007). It is the first published analytical examination of the

three fantasies. The aim of the current study is to provide a deeper understanding of Leo Kraft's three fantasies for flute and piano, as well as to create an opportunity for further exposure and appreciation of these works. The procedure used by the author is a structural and descriptive analysis of the elements of music and of the compositional techniques used in these pieces. Additionally, an interview with Kraft was conducted and included as an appendix, which provides a more general context through a firsthand glimpse into the life and thoughts of the composer.

The *First Fantasy* is Kraft's first 12-tone work, and is constructed on two principles, juxtaposition and expansion/contraction. The *Second Fantasy* is in a free chromatic style and is more developed than the *First Fantasy*. It is built upon the development and ultimate resolution of dyadic conflicts. The *Third Fantasy*, also a free-chromatic work, is nevertheless more diatonic than the *Second Fantasy*. It is built upon two superimposed chords and triple counterpoint.

As the works are of the same genre, but were written decades apart, this investigation can help illuminate general style tendencies pertinent to Leo Kraft's compositional life.

LEO KRAFT'S THREE FANTASIES FOR FLUTE AND PIANO:
A PERFORMER'S ANALYSIS

by

Konstantza Chernov

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Approved by

James B. Douglass
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DEDICATION

To my sister, Petya.

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

In an interview with Bruce Duffie, composer Leo Kraft shares his opinion on the process of understanding a piece of music:

If you can follow the composer's line of thought, then you have the piece. If you can't follow it, then you haven't got the composer's piece....There's a certain argument that runs through a piece of music. It starts with a certain kind of material, then other things follow. There's contrast, development, repetition, and the listener gets the effect of all these without being able to put into words what it is. If he doesn't get the effect of all these, then the piece is lost on that listener.¹

The present study is the first analytical study of Kraft's three fantasies for flute and piano. The study is my earnest attempt to "follow the composer's line of thought" through my own analysis, and to discover what the "argument" in each of these works is, in order to "get the composer's piece[s]." The writing of the current document is the process of putting into words what might only best be expressed through the music itself. My hope in working on the analyses was that through the lecture-recital section of the dissertation I would be able to present and perform the pieces in a way that does not diminish their "effect," but rather transmits them to the listener in an informed way as a result of my analyses.

¹ Duffie (1988).

The methodology used in creating this document included structural analyses, descriptive analyses of the music's elements, and a personal interview with the composer. The interview was audio recorded, transcribed and included in an appendix of the paper. Since such a project requires that the student investigator and the committee chair undertake IRB training, both my advisor, Dr. James Douglass, and I completed the Human Subjects CITI Training, in order for the interview with the composer to be conducted according to protocol.

Previous Literature

There is a minimal amount of related literature about the composer and particularly about his three flute fantasies. In a dissertation by Kathleen Bondurant, "Twentieth Century Flute Performance Techniques in Selected Compositions" (1984, NYU), Kraft's *First Fantasy* is discussed in terms of twentieth century flute techniques, as a part of a larger study of several compositions by different composers. This is not, however, an analytical study of the *First Fantasy*. No literature exist about the *Second* and *Third Fantasies*.

A dissertation about Kraft's solo piano music was written by Rosemary Caviglia, in 1996, which specifically discusses two piano solo works (*Partita # 1* and *Venetian Reflections*) in addition to general style considerations. An interview with Leo Kraft was held in Chicago by Bruce Duffie: "Composer Leo Kraft. A Conversation with Bruce Duffie," and it is available online. Further, Grace Prestamo, an undergraduate student at Queens College (CUNY), created a short video profile about Leo Kraft. This video is also available online and it consists of

an interview with the composer and musical excerpts ("Arts in NYC. Leo Kraft, fall [sic] 2009").

Biographical information about Kraft is available in *Grove Music Online*, among other sources, such as Linda Tobovsky's "Festival of the Arts," also online.

A Brief Biographical Profile

"It never occurred to me that I would not be a composer."² This deep conviction and commitment to composition is very clearly defined in Kraft's description about his early composition studies with Karol Rathaus: "In retrospect, I could say that he made me a composer in the sense that he seemed to be doing everything in his power to discourage me. And he didn't succeed, so I became a composer."³ Kraft's need for composing at present is as strong as ever. In a 2009 interview with Grace Prestamo, he says, "I will be composing until I start decomposing."⁴

Leo Kraft was born in Brooklyn, NY in 1922. He is known not only as a composer, but as a prominent teacher and writer on music. He holds degrees from Queens College, CUNY (BA, 1945) and Princeton University (MFA, 1947). His principle composition teachers were Karol Rathaus and Randall Thompson; he also studied with Nadia Boulanger in Paris, on a Fulbright Scholarship (1954–5). Kraft taught at Queens College from 1947 to 1989 where he was a chairman

² Caviglia (1996), 156.

³ Ibid., 156.

⁴ Prestamo (2009).

of the Music Department from 1959 to 1961. He was also a Distinguished Composer-in-Residence at New York University from 1989 to 1992. Kraft has held important posts in the College Music Society (CMS), the American Society of University Composers, the Society for Music Theory, the American section of the International Society for Contemporary Music (ISCM), and the American Music Center (AMC, president, 1976–1978).⁵

The composer has received numerous awards, including the First Prize in the 1987 Rhinebeck Chamber Music Society Biennial Competition (for his composition *Five Piano Pieces With Reprise*) and a National Endowment for the Art Fellowship in 1975.⁶

Kraft is the author and co-author of numerous music theory and ear-training books, including *Gradus: An Integrated Approach to Harmony, Counterpoint, and Analysis* (1976), *A New Approach to Sight Singing* (1976), *A New Approach to Keyboard Harmony* (1979), and *A New Approach to Ear Training* (1967). Additionally, he has been editorial advisor and writer for the *New Music Connoisseur*. In 1978, he became the conductor of the New Repertory Ensemble. In 1995 his *Symphony in One Movement* was performed by the American Composers Orchestra in Carnegie Hall. His compositions are performed and recorded in the USA and abroad.

⁵ Saylor (2001).

⁶ Caviglia (1996), 35.

The majority of Kraft's work is chamber music. He has also composed for orchestra, piano, woodwinds, strings, brass, voice, chorus, band and electronic music. Within his chamber music output, the instrument that he has composed the most for (excluding the piano) is the flute. In this document, I concentrate my attention on Kraft's three fantasies for flute and piano. These works were written decades apart and a study of them provides a glimpse into the composer's style and its subtle changes through the years.

Kraft's Overall Compositional Style

Kraft's compositional style is diverse; his compositions range from a neotonal, jazz-influenced style to serialism, and include works rooted in an idiosyncratic diatonic idiom. During his early years at Queens College, his music was neotonal, but in 1959 he shifted from the neotonal to a intensely chromatic type of writing.⁷

The composer recalls:

I swung very wildly in one direction. I wanted to be part of the ongoing thing. Webern was in the ascendancy at that point. And although I did very little music that could be called serial, I wrote a lot of very chromatic music all through the sixties and seventies.⁸

Yet another style change followed, in the 1980s. This change was a result of the composers' shift in perception while pondering his musical philosophy during a vacation in Europe. The Europeans made an impression on him of

⁷ Ibid., 42.

⁸ Ibid., 142.

"being themselves, in a more natural way." He felt the need for his music to "climb out of the chromatic style into more open-air, [i.e., a more diatonic style]."⁹

Kraft later stated in relation to this change towards more diatonic style:

I didn't want to lose everything that I acquired in the chromatic world, or even in the serial world, but I wasn't satisfied with it. It seemed solipsistic, referring to itself. That is exactly what I came to feel. That the music was closed in, that [it] was about music. But what about the rest of life?¹⁰

The three stylistic periods discussed heretofore are clearly defined, but what about the present? Asked how he defines his current style of composition, he states:

You know, that is hard to say. I draw upon everything I can. At this time I go back to the Americana style at some places, and I try to use everything I have. It is more of a synthesis.¹¹

Dr. Esther Lamneck, clarinetist and professor of music at NYU describes Kraft as "the most *cantabile* of the twentieth-century composers."¹² This cantabile style is a natural tendency of the composer. He characterizes it in his own words: "Well, my version is that I always like the top line to be some kind of a melody,

⁹ Ibid., 142.

¹⁰ Leo Kraft, Interview with Konstantza Chernov, Appendix 2.

¹¹ Ibid.

¹² Caviglia (1996), 27.

and sometimes the bass line is developed also. This is what I do more or less naturally."¹³

Kraft's cantabile style might be a result of his early exposure to vocal music as his father was an opera aficionado and owned many records of opera excerpts. The composer grew up listening to a lot of these phonograph records, as well as listening to the Metropolitan Opera radio broadcasts on Saturday afternoons. Naturally, this early absorption of great vocal music can be heard in Kraft's compositional language, as manifested in the overall *cantabile* style of his creative output.

The Fantasy Genre as Defined by Leo Kraft

The fantasy has obviously captured Leo Kraft's attention. In an attempt to better understand this fascination, I discovered that Professor Kraft presented a personal definition of the fantasy as a genre:

"Fantasy," of course is not a form but is a character. It, to some extent, has an aspect of improvisation, not that I trusted anything to anyone to improvise, but it has a character of improvisation. There is not a very regular meter...the tempos are in the music itself.¹⁴

Further, the composer shares:

The whole notion of what Fantasy is, comes to my mind from that of the Purcell Fantasies, which are little pieces of this and that stitched

¹³ Leo Kraft, Interview with Konstantza Chernov, Appendix 2.

¹⁴ Bondurant (1984), 195.

together masterfully and with great imagination. He wrote them when he was 20 years old and I think that they may be the best thing that he ever wrote. It is the idea of a short work, or not so short work, with contrasting sections, which the British also call "Fancy."¹⁵

Scope

This study examines Leo Kraft's Three Fantasies for Flute and Piano in such compositional aspects as form, pitch construction, intervallic use, registers, dynamics, articulation, texture and main motives, as well as overall general features. The various rhythmic and metric aspects of the pieces are touched upon, but are not examined in depth in this document as their vastness is beyond the scope of this paper. This document is not an exhaustive analysis of these works, as it is not a theoretical study, but rather a broad analysis from the performer's point of view. Certain performance suggestions are included in the discussion along with the analytical aspects.

¹⁵ Leo Kraft, Chernov interview, Appendix 2.

CHAPTER II

FLUTE FANTASY #1

Overview

The *First Fantasy for Flute and Piano* was composed in 1963 and was dedicated to flutist Paul Dunkel. Dunkel was an outstanding flute student at Queens College when he asked the composer to write a piece for his senior recital. He is a former conductor of the Westchester Philharmonic and is currently a principle flutist for the NYC Ballet.¹⁶

The work is a piece of sharp contrasts, juxtapositions, contractions and expansions, in which all aspects of its constitution concern themselves with the idea of opposition. These opposites manifest themselves in a wide variety of ways: abrupt changes of dynamics; swift shifts of registers; contrasting changes in articulation; the interplay of small interval motions against big ones; the alternation of an active interaction and exchange between the flute and the piano with moments of "togetherness;" quick shifts of attention from one instrument to the other; and contrasts in texture, to name some of the more prominent ones.

The form of the *First Fantasy* consists of two main sections of relatively equal length, bookended by much shorter opening and closing sections. The two

¹⁶ <http://www.nycballet.com/company/personnel/artistic/musicians.html> (accessed October 27, 2010).

main sections are separated by a pause, which creates an interesting symmetry in form (see table 1).

SECTION #:	Opening	First Section	Pause	Second Section
MEASURE #s:	1-5	6-23	24	40-44
# of MEASURES:	5	18	1	15

TABLE 1: The Form of the *First Fantasy*

The opening section, which is only 5 measures long (mm. 1-5), closes with a double bar and a fermata. The first section is 18 measures (mm. 6-23), followed by a measure of a pause (m.24) and a double bar. The second section is 15 measures long (mm.25-39), and closes with a double bar as well. The closing section is 5 measures long (mm.40- 44), like the opening. This closing 5-measure section, however, is quite extended in comparison to the 5-measure opening. The closing contains the flute cadenza, which is a very long measure (m. 43) with a double bar both at its beginning and ending. The flute cadence feels like it has been inserted almost as an afterthought, appearing in this penultimate measure of the piece. The very last measure of the fantasy (m. 44) is divided with a double bar and it is, in a sense, a real afterthought. Thus, though one might expect an amorphous body of sound, often associated with the free form of the fantasy genre, the composition has a subtle but quite identifiable form to it. It still sounds very free, however, and one of the elements contributing to this is that the piece

is not metric. There is no meter indication at the beginning, nor anywhere throughout; it is measured, but it is meter-free.

As with all works, knowing the form of the fantasy will help performers to have a structure in mind instead of approaching the piece as just a collection of notes, leading to interpretative decisions about timing in transitions between sections. Though the performers need to convey a character of improvisation in accordance with Kraft's definition of a fantasy, they still must be aware of the form in order to make pacing decisions.

Pitches

Pitch structure is an important part of Kraft's compositional process. He states:

Even though the progression in my own tiny slice of history is towards the growth of non-pitch elements I cannot foresee that I can accomplish what I want without choosing the right note at every point.¹⁷

The *First Fantasy* is an intensely chromatic work; indeed, it is a 12-tone piece, as I discovered in my analysis, and which the composer later confirmed in my interview with him. "The First Fantasy is very linear as I was diligently working out my 12-tone series."¹⁸ This is Kraft's first 12-tone composition and in that respect it may be considered experimental. The composer recalls:

I thought some things that were happening in music I need to get a hold of and get to understand, to digest, to be current, and to be a

¹⁷ Kraft (1973), 2.

¹⁸ Leo Kraft, Chernov Interview, Appendix 2.

part of. So the *First Fantasy* was a part of that impulse on my part to get on the train before it left the station. The *First Flute Fantasy* was the first of my 12-tone pieces. There are a few more after that, which are more and more uncomfortable. Others took serialism very seriously, much further than I ever did...¹⁹

The pitch construction of the piece, as with all other elements in the work, expresses the idea of contraction and expansion. This can be followed throughout the entire work where the 12-tone series (C, A, B \flat , A \flat , B, F, D, D \flat , D \sharp , E, F \sharp , G) is either expanded between several measures or it is contracted into one measure that contains all twelve pitches; often the expansion over the course of several measures is immediately juxtaposed with the contraction into a single measure. For example, from the very opening the series is presented over 3 measures (mm 1-3) followed by a measure (m.4) in which all twelve pitches are present. Kraft presents 11 pitches in mm. 1 and 2, reserving the twelfth pitch (G) for m.3 to complete the set.

This type of writing is used for much of the remainder of the piece. In m.5, the only pitch missing is D, which begins the following measure (m. 6); the series here is spread over two measures (mm. 5 and 6). The first main section of the piece finishes with the series first spread over four measures, and then twice spread over 3 measures: from mm.14-17, all twelve pitches are presented and explored, and then again from mm.18-20, and mm. 21-23.

The closing section (mm. 40-44) re-affirms the series, using contraction in a manner analogous to cadential procedures of other types of music. Each of the

¹⁹ Ibid.

five measures contains all twelve pitches within its boundaries; thus the piece concludes with five complete series in five consecutive measures as though to firmly establish that these series is where home is and that this is the driving idea of the work. The acceleration of the presentation of the pitch material is similar, though not identical, to a fugal *stretto*, and the extensive reiteration of the pitches is almost analogous to a V-I cadence repeated at the end of a symphony from the classical era.

An understanding of the pitch structure of the piece helps the performers to make decisions about tone color and voicing in accordance with the composer's pitch presentation. For instance, knowing that the G on the downbeat in m.3 in the piano completes the first presentation of the tone row, the pianist may choose to voice this chord towards the top voice, bringing out the G (instead of bringing out the F# in the bass, which is a pitch presented already in the previous measure). At other moments in the piece, the flutist and the pianist may choose to highlight (via timbre) the 12-tone row, following its path as it spreads through several measures. Or, in the instances where there are presentations of all twelve pitches within a single measure, the performers may choose to not add any additional expression, but to let the concentration of pitches in a single measure speak for themselves. An opposite interpretative approach would be to play those measures with particular intensity, to add to the already intense pitch concentration. Without knowing what the 12-tone row is and how it manifests itself throughout the piece, such decisions will be impossible.

Intervals/Registers

Intervals are an integral part of musical language. In *Sonic Design: The Nature of Sound and Music*, Cogan and Escort refer to the term "musical language" as "the selection of pitches and their intervallic relationships."²⁰ In my attempt to understand Kraft's compositional devices, I inquired about the meaning and use of intervallic relationships and how their importance is viewed by the composer.

I like intervallic music. Music based on intervals, not on a key....The chord gets the backbone, the spine, but the intervals create the poem. So, I think in intervals, yes.²¹

Just as there were expansions and contractions in the pitch series presentation of the *First Fantasy*, there are, from the very beginning, ongoing contrasts of small interval motions against big ones. In m.1 the left hand in the piano presents the simple intervals of M6 and m2, only to contrast them right away with the expanded (compound) intervals M9, A13, and m10. In m.2, when the flute enters, the intervallic contrast is even more drastic as the flute presents a m2, but then jumps more than two octaves up from D# to F#, an intervallic vault of a minor 17th! The wide leaps continue in m.3, as the flute first plays a perfect prime (F#) – literally the smallest musical distance possible – and follows it with two dramatic and abrupt jumps: down a d12 from G to C#, and up a m16 from C#

²⁰ Caviglia (1996), 12.

²¹ Leo Kraft, interview with Konstantza Chernov.

to D. These registral and intervallic contrasts are not confined to one instrument at a time, however. For example, as the piano answers in m.4 with its own set of expansive intervallic jumps, it is contrasted by the stationary repetition of a single pitch (F) by the flute in the same measure. Countless examples of these contrasts are present throughout the piece.

The flute cadenza (m. 43) sums up this intervallic play by displaying constant shifts from narrow intervallic relations to very wide ones and vice versa. The very closing measure (m. 44) of the *Fantasy* is a gentle (soft and slow) final confirmation of this; the flute enters with three pitches (A, G \sharp , F \sharp) presented with wide intervallic relationships (M7, m7), contracts to a set of smaller intervallic relationships (m3, A4, A5, etc.), opens once again with a span of a m9 (B to C), only to be followed by a trill (on D \sharp), which implies both a prime and a m2. The intervals used most consistently throughout the piece are m2, M2, A4, d5, M7, m7, M9, m9 and their compound, expanded versions.²²

The intervallic contrasts in the piece are related to and not independent of the rich explorations and contrasts in register. Swift shifts in register are persistent throughout the *Fantasy*. For instance, in m.1, the piano starts in the great register and expands even lower to the contra register (D \flat_1 , two whole steps away from the end of the piano).²³ In turn, in m.2 the flute starts in its low register

²² The 9ths are, of course, already compound versions of the 2nds; they appear more often than larger forms, however. The preponderance of these intervals is not surprising, given the nature of the series itself; of the 11 linear interval classes of the series (3-1-2-3-6-4-1-2-1-2-1), fully 7 are minor or major seconds (represented here as 1s and 2s, respectively). These also include, of course, the 7ths (inversions of 2nds).

²³ See Appendix 1 for registral notation.

only to jump to the three-line register ($f\sharp^3$). In the short span of the two opening measures, the listener has already been introduced to a contrast of register spanning an incredible five and a half octaves ($D\flat_1$ to $f\sharp^3$). The low $D\flat$ in m.1 is the lowest pitch of the entire piece. The piano reaches the highest pitch in the piece (d^4) in m. 4, all the way up in the last octave of the piano. Thus, Kraft presents the complete registral expanse of the piece in time span so short that the contrast and juxtaposition can hardly be missed (see figure 1).

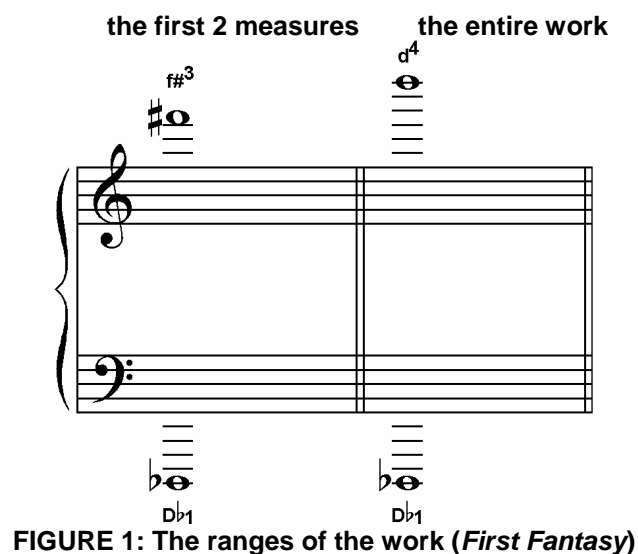


FIGURE 1: The ranges of the work (*First Fantasy*)

Juxtapositions are abundant not only as jumps between registers but also as oppositions between large-leap motions versus briefly sedentary moments. As mentioned above, the flute part in m. 4 responds to the jumping motion in the piano with a repeated, stationary F. Similarly, in m.11, the flute plays a repeated G, contrasting the active jumps just played by it in the previous measure (m. 10).

Measure 42, consists of two parts: the first embodies a "scooping" motion through several registers by the piano and jumps in the flute; the second embodies a static section, where the flute sustains a tied note over an extended period of time, while the piano is active, but repeats the same pitches without change of register.

In m.44, the listener hears contrasts of pitches juxtaposed with each other as they move through the registers. This type of writing is itself contrasted with the portion of static repetition of the same pitch with which the work closes (the piano repeats F \sharp , while the flute holds trills on a D \sharp simultaneously). Thus, m.44 is a prime example – but not the only one – of a type of "double contrast." Generally, big leaps and very frequent changes of register are typical for the piece; often a territory of five or even six octaves is covered in the short space of a measure or two. In m.5 alone, for instance, the registers covered span a bit more than five octaves, as does the piano in m.15. The registral expanse, as we've seen, needn't be in a single instrument, either. In m. 20, the span between the pitches of the flute and the piano adds up to a bit more than five octaves. Further, the episode from mm.36-39 covers a registral span of six octaves between the two instruments.

In order for the performers to express in a convincing way the abundance of intervallic and registral contrasts, it will be helpful if the intervallic skips are played with a natural, but deliberate intensity. Even if a certain large skip is not particularly difficult technically, the flutist or the pianist must infuse some "effort"

as means to an expressive end. Further, during the small-interval and stationary moments, the performers may choose to play in a more relaxed way as a contrast to the intensity of the big intervallic leaps.

Dynamics/Articulation

The *First Fantasy* is not only rich in the use and exploration of registers, but in its use of dynamic contrasts, as well. The dynamic range of the piece ranges from "*niente*" (at the end of m. 44) – in a very soft, disappearing-into-nothingness sound – to triple-forte (the downbeat of m.43). The presence of abrupt changes in dynamics, audible throughout, is a further indication that the controlling principle of the work is the contrast of opposites and their juxtaposition. These abrupt changes occur in two principal ways, either densely, within a single measure (i.e., the listener must follow a series of dynamic shifts in a very short time), or more expansively, through several measures (i.e., a *subito* effect of dynamic shift).

Prime examples of measures which are very densely "populated" dynamically are mm. 4, 30, 43, and 44. In m. 4, for instance, we hear in the piano part *p*, *pp*, *f*, *mf*, *mp* and *p* again, against the flute part which by itself has dynamic markings of *p*, *crescendo*, *f*, *pp*, and *f* again; there are 11 dynamic change indications contained in a single measure. Similarly, in m. 30 there are 10 dynamic markings (combined between the piano and the flute part), all of which are abrupt changes of color with no preparation. The latter example is perhaps

the more striking, as the dynamic shifts occur in a quicker rhythm than those found in m.4.

An example of the juxtaposition of dynamics over a more expanded period is mm.6-8, which contains three full measures of *p*, followed by an abrupt change to *mf* and *f* from mm.9-10. Another example is the contrast between the *f* section covering mm. 20- 24, followed by an abrupt change to *p* in the section covering mm. 25-29. These changes, as with the abrupt changes within the single measures discussed above, occur daringly and without warning (that is, there is no preparation via crescendo or diminuendo). This is not to say that there are no gradual, smooth changes of dynamics; there are. The contrasts of opposite dynamics are much more abundant, however.

A close observation of the abrupt dynamic changes helps the performers to work on intentionally exaggerating the changes during performance, ensuring that all of the dynamics stay sharply "in focus," and thus avoiding blurring them together. As the changes are so frequent, an exaggerated approach of expression will not be distasteful, but will secure the proper realization of contrasts in performance.

Yet another element which drives home the contrast of opposites and their juxtaposition may be found in the changes of articulation in both instruments. Throughout the piece, Kraft uses indications ranging from accents, non-legato, staccato, legato, to plucked strings (m. 44). Contrasting approaches and uses of articulation are persistent and are also incorporated either by the contraction or

the expansion principle. For instance, the first section of the piece (mm. 6-23) is mostly non-legato or staccato and it is followed by a section (mm. 25-28) which is mainly legato, in both hands of the piano as well as in the flute. The left hand of the piano, which carries a melodic bass line, is even marked *cantando*. This is an example of a dramatic articulation change between longer sections. In a way, the first section is more declamatory, while the following section is more "singing." The other elements are important, and this contrast is achieved mostly through the articulation. Therefore, the articulation must be faithfully followed in both instruments, in order to convincingly express the change of character which the articulation changes bring.

Measure 44 is not merely the last measure of the work, but also represents a summation and consolidation of the ideas of the piece into a relatively short time span. It contains all of the pitches in the series, is dynamically packed, and represents articulative contrast. This contrast comes with the introduction of the piano gently plucking strings as the flute plays beautifully slurred melodic motives. That the piano is in *pianissimo* while plucking the strings does not diminish the fact that the articulation is contrary to that of the legato in the flute. In this closing measure, it is particularly important for the performers to follow the dynamic signs and articulation marks almost pedantically in order for the idea of juxtaposition to be fully expressed and followed through all the way to the very end of the piece.

Texture

The interaction of the flute and the piano throughout the piece is interesting. There are episodes in which the flute and piano frequently alternate their appearances, not really in the standard "dialogue" manner, but more as though they are completing and sparking each other's thoughts. Generally, in the first section of the piece, including the opening, the two instruments interact in a dove-tailing way, playing off of each other (mm. 1- 24). As a contrast, in the following section (mm. 25-39) they interact in a much more layered way, providing for a denser texture. Sometimes solo passages are juxtaposed with *tutti* sections, occasionally giving an episodic effect to the work. For example, the instruments' lines are tightly woven together in mm. 25-28, but the following measure (m. 29) is a piano solo; a *tutti* follows in m. 30, followed by another piano solo in mm. 31-32.

From m.1 through m.24 the texture is quite thin, almost monophonic, with moments of homophony. As a juxtaposition to this, the texture in mm. 25-42 is a three-voice linear fabric with intermittent polyphonic sections (m. 25-28; and m.31-39). At the end of the piece we hear yet another contrast by returning to a monophonic texture (the flute cadence in m. 43), and then the nearly pointillistic finish as the final pitches of m. 44 spread in time and space. Being conscious of the way the instruments interact will help the performers relate to each other in a more natural and authentic way, which aids in solving ensemble issues and challenges.

Motive

With such an abundance of contrasts in texture, articulation, register, dynamics, intervallic relations, and instrumental interactions, one might wonder how the composer achieves unity. The unity is achieved through the contrasts themselves as the *First Fantasy* is built on them; it is a work which exemplifies the "unity in diversity" ideal. But one very important additional factor is the recurrent use of motives – a technique used compositionally throughout history. In the case of Kraft's *First Fantasy*, the most important and recurring motive is the three note opening figure (figure 2).



FIGURE 2: The 3-Note Motive (*First Fantasy*)

The pitches of this motive are not the main point, but the gesture. This three note rising motion is to be found numerous times through the piece in various guises and variants. The piano at the beginning of m.4 has two groups of sixteenth notes, but they are actually aurally organized in three groups of three ascending leaps (A \flat , G, F; F \sharp , E, D \sharp ; B, C \sharp , D). It is advised that the pianist does not strive to express these in groups of four, but rather to express them in groups of three in favor of the main motive.

On the next line of the score, but still the same measure (m. 4), the right hand has another 3 note ascent (G, A \flat , B \flat) and a corresponding 3 note descend

(G, F, F[♯]), hinting at an inversion of the original motive. The pianist must explicitly follow the three-note slur in expression of the motive. The gesture's contour, of course, is reversed, but the pitch organization helps in the perception, too. The G-A[♭]-B[♭] trichord is the same type as the opening gesture (i.e., each contains a half step and a whole step). The same type of trichord also occurs if one listens for the (lower) A[♭] instead of the G in the G-F-F[♯] gesture. It is worth noting that though the G-F-F[♯] trichord is not of the same type (being a chromatic trichord, it lacks the minor third of the other trichords), it also contains a whole step juxtaposed with a half step, causing the connection to be made even clearer by Kraft's use of the whole step (G-F) first in the gesture.

In m. 5, the left hand plays the 3-note ascent (A, B[♭], C) in quarters and then (A[♭], B, F) in eighth and dotted eighth notes, while the right hand also presents two groups in a row (E, F[♯], A[♯]; G, C[♯], B) of the 3-note motivic gesture. Again, realizing that these are motivic gestures, the performers need to pay special attention to both obvious and less-obvious motivic transformations in order to group them in a more recognizable way for the listener.

Measure 13 contains yet another example: the flute plays the 3-note ascent (A[♭], G, F), the A[♭] and G being elaborated as sixteenth-note triplets. The flutist might consider slightly emphasizing each first note of the triplets, thus forming the frame of the motivic gesture as opposed to playing all the notes in the measure with equal weight.

Though there are countless examples of this basic gesture being elaborated throughout the *First Fantasy*, there are some of particular interest to note. The section from mm. 25-28 is infused with the 3-note motivic gesture, as it appears in three layers, in three different voices, and at three different paces. The result is a three by three by three layering of a 3-note motive! Both the pianist and the flutist need to shape their melodies in consideration of the three-note motivic element. This is particularly important since the paces of the flute and the separate hands of the piano are written at three different rates and therefore the motive could be easily lost if not intentionally expressed by the performers.

Measure 29 is also plentiful in the gesture, here in a playful dialogue between the hands in the piano solo. The legato slurs coincide with the three-note motive played throughout, which, if observed, helps the expression. The pianist, however, must make certain not to rush during the transitions when exchanging between the hands. If rushed, the consistent slurs of motivic figure will be lost.

Measure 30 has the flute, the right hand and, in turn, the left hand of the piano interact with each other in 3-note repetitions; the measure concludes with the 3-note ascent (G, F#, A) in the flute and then immediately in the piano. This is a more obvious presentation of the motive and it is important that both the pianist and the flutist do not take it for granted, but rather express it explicitly observing the sudden *forte* dynamic which reaffirms the motive's importance.

From mm. 31-39 there are ascending (and descending) 3-note motive variations: three by three in the walking bass in the left hand, three per measure in the right hand, and three at a time spaced through the measures in the flute part. Even though the motive is explored abundantly in this section, it is not in an obvious way. Their notes are not slurred together three by three, thus concealing their existence. The performers should shape this section striving for three by three organization in favor of the motive. Otherwise, this section might misleadingly sound as a string of notes that do not relate to anything previously presented in the piece. The performers' job is to bring out the concealed three-note motives within this passage.

Not accidentally, the repeated A notes in m. 40 are mostly grouped in threes and so are the repeated alternating notes between left and right hands in the second half of m. 42. As long as these are articulated clearly by the pianist, the three-note idea will not be lost.

It is clear that the *First Fantasy* is saturated by the inventive use of the opening motive, and this surely serves as a strong unifying force and foundation in the play of opposites displayed by all other musical elements in the piece.

Besides the *First Fantasy*, Kraft applied the 12-tone technique to other compositions as well, but he soon departed from it. He states:

I never got very far into serialism, because in the back of my mind, I thought that lining twelve notes up in succession does not create

any binding connection between them. There's something arbitrary about the whole thing.²⁴

Summary and Performance Considerations

The analysis of the *First Fantasy* focused our attention on the fact that all elements of the piece (pitch, dynamics, register, articulation, intervallic relationships, the interaction between the instruments, and texture) are constructed on two principles: juxtaposition and expansion/contraction. The principles work in conjunction with each other, which results in a piece of a great intensity.

Performers can benefit from the analysis as it informs choices of interpretation. Since the piece is so full of contrasts, the performers need not proceed in haste. The density of contrasts must be expressed in an unhurried way in order to make sure that they are not blurred together. Performers might consider exaggerating the sharp dynamic, articulative and registral contrasts, for instance, to provide clarity to the swift changes and to secure their transmission to the audience. This is an extension of a rather obvious use of analysis: just because the performers are aware of what is on the page does not mean that they are communicating it. In a piece with so many shifts and abrupt changes, exaggeration of expression can be helpful.

The unifying 3-note motive is a good example of where even a surface analysis can aid performance. When the performers are aware of the motive and

²⁴ Caviglia (1996), 44.

its transformations throughout the piece, they need to "pronounce" clearly all of its appearances, and not bypass them. In other words, the figure and its transformations will not mean much until the performers have communicated them to the audience through expression. It is a mistake to assume that good musicians need not analyze to come to these performance conclusions, or that they can do all of this on the basis of common sense and by intuition. While intuition and common sense is where one might want to begin, analysis is where one finds justification for informed performance decisions. Further, one might say that analysis of a piece of music is stating what is obvious on a page of a musical score. Almost nothing in music is obvious, however, until someone points it out or it finds expression through performance (which, when done right, is simply another form of "someone pointing it out.")

CHAPTER III

FLUTE FANTASY #2

Overview

Kraft's *Second Fantasy for Flute and Piano* was written in 1997 and was recorded by its dedicatee, the prominent flutist Sue Ann Kahn, who is currently on the performance faculty at Mannes College of Music, Columbia University and NYU. Kraft was so impressed and moved by her beautiful performance and understanding of the work, as communicated in that recording, that he decided to dedicate the piece to her.²⁵

The *Second Fantasy* is a quite sophisticated and complex work. It is composed in the free chromatic style. "It is still immersed in the chromaticism, but it is more developed than the *First*."²⁶ The form is much more complex than the form of the *First Fantasy*, as it consists of several extended sections and a number of short, episodic portions. Unlike the *First Fantasy*, which was not metric, the *Second Fantasy* is complicated metrically. The composer changes meter an astounding 45 times in the course of the piece which is only of a moderate length (120 measures). These constant metrical shifts are the most prominent sign of the work's complexity, but not exclusively so; the form of the piece is further evidence of it. There are 13 sections all together, each clearly

²⁵ Leo Kraft, Chernov Interview, Appendix 2.

²⁶ Ibid.

defined by double bars, a change of tempo, change of dynamics, and often change of texture or articulation. The result is 13 entities that work flowingly together. The sections are partitioned as follows:

SECTION #:	1	2	3	4	5	6	7
MEASURE #s:	0	1-6	7-22	23-51	52-71	72-75	76-77
# of MEASURES:	1 (introduction)	6	16	29	20	4	2

SECTION #:	8	9	10	11	12 (coda)	13 (coda)
MEASURE #s:	78-88	89	90-94	95-117	118-119	120
# of MEASURES:	11	1	5	23	2	1

TABLE 2: The Form of the *Second Fantasy*

I shall comment on each of the sections in turn.

Dyadic Conflicts / The Introduction

The pitch structure of the *Second Fantasy* is built methodically and systematically on dyadic conflicts, evident from the very opening. The introductory, opening measure is an unmeasured flute solo, which begins with a downward scale motion from E to E \flat . Both the E and the E \flat are sustained, the long note values helping to emphasize the importance of these pitches. The dyadic conflict E-E \flat is established (see figure 3).



FIGURE 3: The opening flute scale (Second Fantasy)

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It is advisable for the flutist to play this opening scale in an unhurried, expressive way, slightly emphasizing the E and the E \flat . Holding these two pitches' note values to their full length is particularly important, as the dyadic idea will be implanted clearly in the listener's ear through this expressive playing. Taking a deeper initial breath will allow the flutist to distribute it evenly through this extensive opening gesture.

Within the introduction, the flute presents these types of prominent dyadic conflicts 6 more times: G-G \flat , B-B \flat , D \flat -D \sharp , A \flat -A \sharp , G \flat -G \sharp , D \sharp -D \flat . The flutist's awareness of the existence of those conflicts will allow for the expressive presentation of these pitches. This knowledge might even provide for a certain playfulness in the approach of the performance of these pitch clashes. Often the conflicts are presented in a "sandwiched" fashion, the altered pitch returning to the original tone. For example, the original E-E \flat conflict is followed by a passage which culminates on a sustained E \sharp . The half-note D \flat -D \sharp conflict is preceded by prominent use of D \sharp (marked *piano*). The dyadic conflicts are present in every

single measure of the entire work, often in close proximity, and in a dizzying array of realizations. It will be impossible to discuss them all in this paper, but I will be referring to them often to underline important instances where the underlying structure of the *Second Fantasy*, as built on these dyadic conflicts, is made evident.

The solo flute introduction establishes the dyadic conflicts. It is lyrical, mostly legato, with dynamics ranging from *pp* to *f*, and with a range three octaves.²⁷ The texture is obviously monophonic, since only one sound at a time is produced. This transparency of texture allows the flutist the freedom to make choices in the expression of the dyadic conflicts independent of the piano.

Section 2

The second section is six measures long (from m.1, after the flute introduction, through m.6). It is constructed on the principle of alteration, where the piano and the flute take solo turns and meet only in the last measure of the section (m. 6). The texture shifts between a three-voice linear, and somewhat polyphonic (in the piano - mm. 1, 2 and 4) one, and a monophonic (in the flute, mm. 3 and 5) one, finally reaching middle ground in a more homophonic texture (m.6) where the two instruments still play in an alternating manner, but are both present in the same measure. There are six tempo and motion indications within the six measures and several dynamic changes ranging from *pp* to *f*. The changes of tempi and dynamics need to be closely observed by the performers,

²⁷ The harmonic D \flat is responsible for the extended range, of course.

as this provides for variety in expression of the existing dyadic conflicts as they appear in alternation between the flute and the piano. Regardless of the fact that they are taking turns, both players must work towards a unified approach, so as not to mistakenly convey a sense of fragmentation to the listener.

The dyadic conflicts are abundantly present thorough all six measures. To give an idea of the scope of conflicts, let us briefly examine the pitch relations in just the first few measures of the section. From the very first entrance of the piano, the bass note is F and the top note is F \sharp ; just as the flute line began with a dyadic conflict, so does the piano, though the piano does so harmonically, a technique off-limits to the flute. The pianist must voice this trichord in a way that brings aural attention to the F-F \sharp conflict (as opposed to bringing the middle voice out, for instance). The second beat D \flat , in the bass, occurs with a D \natural in the top voice. This also can be brought out through voicing by the pianist. The D \flat in the bass also leads to a D \natural in the melodic bass line (D \flat -C-E-D \natural). The left hand can shape this melodic line in a way that the D \flat -D connection is readily perceived. The middle voice of the right hand moves from F \sharp to F to F \sharp again, and this same F \sharp in the middle voice is cross-related to an F \flat on the very next beat in the bass. Further, the middle voice of the next beat is G \sharp which is cross-related to G \flat in the bass in the second half of the same beat. Additionally, the G \sharp in the sixteenths note triplet (penultimate pitch in m.1) is cross related to the G \flat over the bar line, the very first pitch in the top line in the next measure (see m.1 of figure 4).



FIGURE 4: Measures 1-2 (*Second Fantasy*)

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The choice of whether or not to bring out the middle-voice dyadic conflicts or to emphasize the harmonic ones, or some combination of both, is up to the pianist.

This same first note of the measure, G_4 in the top voice of the piano, is cross related to the very last pitch in the same measure in the bass, G_b . Simultaneously, the tenor voice in the left hand has a melodic motion from A to A_b ($A-B-b-E-b-G_b-A_b$). If this melodic line in the tenor is brought out by the pianist to emphasize the $A-A_b$ conflict, it will provide for a nice aural match and continuation to the tenor line D_b-D_4 from the previous measure. The A_b then becomes an A_4 in the top voice (last pitch in the measure of the top line). As this happens, the G_4 in the alto voice of the piano moves to the G_b , the last pitch in the bass (see measure 2 of figure 4). The $A-A_b$ and $G-G_b$ motions thus form a motion similar to a voice exchange. This voice-exchange-like motion is somewhat hidden and the pianist might decide not to bring it out, since it is not a part of the main melodic

line. But even just knowing that it is there will help in understanding and presenting the underlying tension of the episode.

Similarly, several dyadic conflicts are present in the flute solo in m. 3 – the high A skipping down to A \flat ; the same A \flat skipping down to an A \flat ; the slurred-to B \flat relating to the slurred-to B \flat , four pitches later. Interestingly, the B \flat -B \flat conflict interlocked with the F \sharp -F \flat one, followed by an A-A \sharp . After a rest, the F \sharp (which is the first note in the higher register after the rest) is in conflict with F \flat ; the conflict is extended between several pitches in an upward run starting on the F \sharp and ending on the F \flat , the tone accented and at the loudest dynamic level in the flute part thus far. Thus, the audible connection between the starting pitch and the arrival is unavoidable (see figure 5).



FIGURE 5: Measure 3 (*Second Fantasy*)

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The last conflict of the solo flute measure is across the bar line, connecting the last pitch of the flute episode (F \sharp) to the first pitch (F \flat) in the soprano voice of the piano part in the following measure, thus providing the dyadic conflict that unifies and aurally connects the return of the piano to the preceding flute line. (The flute in measure 0 ends on F \flat , followed by the piano entrance on the F \flat -F \sharp dyad; here the flute ends on F \sharp and the piano enters on F \flat). Knowing that there is

an over-the-bar line dyadic conflict, the pianist might decide to make this connection particularly fluid for the listener. This can be achieved by entering immediately after the flute plays its last F[#], without even a slight gap between the F[#] in the flute and the subsequent F₄ in the top voice of the piano. If one is not aware of the over-the-bar line F[#]-F₄ conflict, one might take more time before entering with the F₄ and thus the aural connection between the flute's F[#] and the piano's F₄ will not be communicated and will be lost to the listener.

These opening few measures are a mini-version of the pitch structure of the entire *Second Fantasy*. The scope of this paper does not allow for a detailed analysis of each measure here. Every single measure, however, contains about as many organized pitch conflicts as cited above, showing that the piece's pitch organization is quite sophisticated. This abundance of dyadic conflicts gives the performers endless possibilities for color exploration, as it will be up to the pianist and the flutist to decide which dyadic conflicts to bring out at any particular point and in what combinations.

Section 3

Section 3 of the *Second Fantasy* is sixteen measures long (mm.7-22). At m.7 there is the first indication for meter for the entire piece; the opening sections (mm.0-6) were not metric. The meter is now 7/8, a new tempo is indicated, and the texture, in contrast to the previous material, is now mostly a three- or four-part linear one, with horizontal interplaying lines between both hands of the piano and the flute. Although both instruments play in each measure of the section, the

manner is mostly one of dovetailing where the piano avoids downbeats for a few measures (mm. 7-9), while the flute provides them, and vice versa later (mm. 11-16). There are too many dyadic conflicts to enumerate here, but note that conflicts bookend the section. It opens with a B \natural in the flute and a B \flat in the bass of the piano (m.7) and it closes with a D \natural in the flute and an E \flat (enharmonic spelling of D \sharp); thus we have B-B \flat as starting pitches and D-D \sharp (E \flat) as closing. The pianist should subtly bring out the B \flat in the bass in m.7 to provide a clear connection to the B \natural on the downbeat of the flute in the same measure. The D \natural -D \sharp conflict at the end of the section (m. 22) can be communicated through the use of a *ritardando*, by spacing out the last several pitches and "lingering" on the final E \flat (D \sharp) in the bass. This expressive use of time will be truly appropriate, especially since this measure is the closing of a section.

The articulation is mostly legato with flowing lines between the flute and the piano; the instruments often initiate or finish each other's melodies or runs. For instance, the piano run in m.18 is finished by the flute's entrance note (E). This entrance is not a disconnected, "out of nowhere" arrival; it grows out of the piano run and completes it. Thus, the flutist must enter with the E in a very smooth way, without hesitation, to provide a seamless connection between the piano run and the subsequent flute entrance that completes the line. The moments where one of the instruments provides the downbeats while the other has either a rest or a suspended, tied note are moments of strong interconnectedness between the instruments, not an interruption of one kind or

another. A flowing connection between the instruments during performance is crucial so as to convey the amalgam of sounds which the composer intended. An example of where this interconnectivity is particularly intense is in m.17, where the three voices (left hand, right hand, and flute line) relate in a triple ratio of 5:3:2. Because of the dual-level polyrhythm, it looks like the parts are scattered; in reality, the aural effect is of a strong, interlocked connection and of a moment imbued with linear events. This horizontal effect is also supported through the use of eighth-note triplets in the 7/8 meter, a meter whose the number of beats per measure is uneven anyhow.²⁸ When a triplet is added to it, the sense of strong beats is obscured by the more flowing and forward moving triplet (e.g., mm. 9 and 10). The range of register in this section is wide for both instruments, but because the texture is rich, more territory is covered in a balanced, smooth way; this contrasts with the *First Fantasy*, for example, where the huge registral expansions were the result of big, swift leaps in a sparse texture.

Section 4

Section 4 of the piece is 29 measures long (mm. 23-51), indicated with a double bar, is marked with a host of changes. There is a meter change to 4/4; there is a faster tempo; and there is a textural change. The texture is now mostly homophonic and the instruments relate in a much more angular way. The articulation is more varied from the previous episode, ranging from staccato

²⁸ Note that Kraft gives the tempo marking for the section in quarter notes, implying that a basic division is 3½ pulses per measure.

(throughout) and accented (mm. 41-43) to legato and *tenuto* (e.g., m.29). Additionally, there is metric complexity present, as fourteen meter changes are indicated in the span of the 29-measure section. The dynamic range is wide, varying from *p* to *ff*. In mm. 44 and 45 the first *ff* of the piece is achieved, displaying a scooping piano gesture – an upward run – completed by the high G in the flute (m.44). This is a magnified version of the same gesture back in m.18, which was in *p* and more subtle in scope. This section will be particularly effective if the performers take special care to emphasize its more playful, rhythmic character by faithfully obeying the varied articulation and by emphasizing the metric and dynamic changes. Such a literal interpretation will provide for a clear contrast to the previous and subsequent less angular, more linear sections.

Again, dyadic conflicts are present in each measure. The opening measure of the section (m.23) begins with a six-pitch chord which has an E \flat in the lowest voice and an E \sharp in the top voice. This is immediately followed by a flute leap from F to F \sharp , horizontally answering the conflict heard harmonically in the piano at a different pitch level. In m. 30 the bass of the piano plays B \flat , contrasting with the B \sharp in the flute, and even though the dynamic is *p*, the composer writes "*bring out*" under the B \flat . In other words, he really wants this B \sharp -B \flat conflict to be heard, even though it is across the registers, across the instruments and within different dynamic ranges. Pianists need to use their own judgment as of to what degree this B \flat needs to be brought out. Of course, everything depends on the established aural context in determining the appropriate proportionate emphasis

on this pitch. The section closes with a chord containing A in the bass and A \flat in the middle voice (m. 51), as well as a subtle G to G \sharp conflict in the flute line at the same time. The rise from the A up an octave to A in the flute in mm. 50-51 helps accentuate the A \flat -A \flat conflict, as the only notes in common in the two piano chords are F and A \flat . The flute, not coincidentally, has F \sharp in the passage. The performers may decide to highlight either the F-F \sharp conflict, or the A-A \flat one, or to work out some combination of the two.

Section 5

Section 5 is twenty measures long (mm. 52-71), marked with a double bar, a new tempo (*Flowing* $\text{♩} = 88$), and a new meter (7/8). There is a return to smoother and more uniform legato articulation, with flowing lines usually presented as long, sweeping contrary motions between the piano and the flute, covering a wide range of register and dynamics from *p* to *f*. Just as in section 3 (mm. 7-22), the piano avoids downbeats while the flute provides them (mm. 52-57), then they exchange roles as the flute avoids downbeats and the piano supplies them (mm. 58-63). In m. 64 the 5:3:2 ratio figure, previously heard in m. 17, returns. The section is not complex metrically as it has only one meter change (from 7/8 to 4/4). The similarity between the third section and the fifth one provides for a sense of reminiscence, which contributes to unity and cohesiveness.

The performers' approach to expression in sections three and five must be noticeably similar to each other so that the listener is able to recognize from a first hearing that these sections are related.

Another example of unification and reminiscence is the existence of a few inventive usages of the conflict E-E \flat heard at the very opening of the piece by the flute. Now this E-E \flat conflict is presented in an upward motion from E to E \flat (m. 57) in the flute, as a scale from E \flat to E \natural (m. 62), again in the flute, and then in a wide-span relationship between the bass note in the piano (m. 65), E \flat , to the first note of the flute entrance in the same measure, E \natural . The pianist must balance this E \flat bass note in such a way that it ensures an audible connection to the following E \natural in the flute.

The entire fifth section ends with a melodic arch in the flute with a final pitch E \natural . This frequent appearance of the dyadic conflict E-E \flat serves almost as a subliminal message, connecting this section to the opening solo flute introduction of the *Fantasy*. Finally, a condensed version of dyadic conflicts is heard in m.70. The flute plays six groups of slurred quick notes, five of which project a conflict (C-C \sharp , A \flat -A, D \flat -D, E-E \flat , D \flat -D). This concentrated version is contrasted by the piano in the same measure, which presents an expanded version of dyadic conflicts in a direction opposite to the flute motion (the dyadic conflicts in the piano here are C \sharp -C, B-B \flat). The presentation of the dyadic conflicts in m.70 gives a chance to the flutist for a more playful, even lighthearted, expression, while the piano part's expanded motion carries a more serious character.

Section 6

The sixth section is only four measures long (mm.72-75). It is, as the others, marked with changes of tempo, meter (4/4), texture and dynamics. It is a lively, playful section characterized first by a homophonic texture and then by a linear contrary motion between the flute and the left hand in the piano part. The way that Kraft connects section five to section six is very subtle and effective. The last pitch of the previous measure (m.71) is E \flat in the flute. Section six begins with a piano run/grace figure (m.72), starting on E \flat , thus providing not only for a dyadic conflict connection between the sections, but also confirming the E-E \flat presented in the opening of the piece. Further, the piano run, starting on an E \flat , lands on an E \sharp (still m. 72), mirroring the opening scale played by the flute in the very opening of the piece. This is yet another way to provide unification in a piece so rich with constant changes in all of its elements (see figure 6).

FIGURE 6: Measures 71-75 (*Second Fantasy*)

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The piano grace-notes run in m. 72 is answered in an augmented version as a descending line in the bass in mm. 74-75. This descending line starts on E₄ and ends on E₃. The notes are a literal repeat of the very opening flute line (m.1), but of course in a much lower register. Thus, even though section six is brief, it serves mostly as a grounding stone of the *Second Fantasy* in a way, reinforcing the importance of the E-E₃ structural pitch conflict. In performance, it is important to time the connection between m. 71 and m. 72 in an uninterrupted way. Since the flutist will take time at the end of m. 71, it is necessary that the pianist does not jump in right away with the grace notes entrance in m. 72. Rather, the pianist

must time it in a suspenseful way, but without losing the aural connection between the flute's E and the piano's E \flat which follows. Further, the descending bass line in mm. 74-75 must be played in a way that emphasizes its beginning on E and its growth to *fortissimo* on the E \flat . A slight accent on the bass E \flat might not be inappropriate, even though the accent is only implied and not literally written by the composer.

Sections 7 and 8

Section seven is only two measures long (mm. 76 and 77), but they are extensive and without meter indication. This is a piano interlude which is an augmented version of the very first appearance of the piano at the beginning of the fantasy. This episode has structural, practical and aesthetic functions. Structurally, it is like a little intermission as it brings a slightly more relaxed atmosphere to give the listener some breathing room from all the complex activities happening up to this point. Practically, this is the moment for the flutist to put down the flute and to pick up the alto flute, which will be used in the following section. Aesthetically, this piano interlude is like a little passage within a complicated, multilayered painting. The pianist must take full advantage of this interlude. Time and expression indulgence will not be a sin, but will rather contribute to the rich expressivity of this solo section.

Section eight is eleven measures long (mm. 78-88) and is, of course, as all previous sections, separated by a double bar and with meter (4/4) and tempo changes. It is different from any of the previous sections, however. Both hands of

the piano are now in the high register, playing a dreamy, soft, distant "music box" melody. The alto flute has long lyrical lines exploring the luscious timbre of the instrument. The E-E \flat dyadic conflict is explored to the maximum. Right from the beginning of the section, the first pitch heard is a high E (m.78), which is aurally connected to the E \flat which is the last pitch in the right hand of the piano in the previous measure (m.77). Thus, even though section eight is very different, it is still strongly connected structurally through the E-E \flat idea to the rest of the piece. Just as the first pitch in m.78 is E, the first pitch (in the piano) of m. 80 is E \flat , providing for a long-span aural connection through the bar lines. The alto flute answers with the E-E \flat conflict as well, by starting a melody on E (m.82) and finishing it on E \flat (m.84). At the same time, the piano provides a passing harmonic version of it underneath the flute melody, on beat two of m. 83 – E \flat in the left hand and E \natural in the right hand. The section closes with a descending scale from E to E \flat in the right hand of the piano, which is again the same scale as the opening of the flute solo in the beginning of the *Fantasy*, but an octave higher. The composer has "cemented" the E-E \flat idea even in this seemingly very different section. As if that is not enough, the first note of this eighth section is an E (m.78) and the very last note of the section is an E \flat (m. 88). The composer bookends the section with these two pitches and creates long-range connections on multiple levels. Regardless of its transparent nature, this episode can be quite convincing during performance in its expression of the E-E \flat dyadic conflict. The pianist must take time approaching, and on, the high E \flat (last pitch in m. 77) and be generous

with the damper pedal. Lingering on this high E \flat will create suspense and interest towards what comes next. The E \natural that will release the tension by its appearance on the downbeat of m.78 will be heard as strongly connected to the previous E \flat , thus the effect of the E \flat -E \natural conflict will be achieved even in this "ghostly" section. Within the boundaries of section eight, the numerous harmonic and melodic appearances of the E-E \flat conflict can be expressed by using a bit fuller sonority on these pitches, within the overall soft dynamic of the episode. A particularly expressive interpretative gesture might be the deliberate stretch in time of the E-E \flat scale in the piano in m.88, with an "arrival" on the last pitch (E \flat) through a subtle *tenuto*. To just play this scale in time with no expression is a mistake, as the aural connection between this scale and the opening scale at the beginning of the piece (in the flute), will not be made clear to the listener (see figure 7; two pages).

77 Broad ♩ = 66

♩ = 80
Alto flute (sounds)

f *dim.* *p* *pp* smooth and even

80

85

89 Freely

sfz *sfz* *sfz*



FIGURE 7: Measures 77-89 (*Second Fantasy*)

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Sections 9 and 10

Section nine, marked with double bars lines, is only one measure (m.89), but it is extensive. The measure is, in effect, a short flute cadenza, being unmetered, marked "*Freely*" and with the piano playing some inserted *sfz* secco chords in the beginning. Again, the first pitch in the flute is an E (m. 89), as is the last pitch of the measure. The first melody in the measure begins on E and, once again, ends on E \flat . The second melodic segment starts on D \sharp and ends on D, and the following one starts on E \flat and it leads all the way up to E \natural (the A between the E \natural s is just a "toss off" note). There follows the conflict between the C \sharp and the C \natural an octave below, and the measure concludes with the aforementioned E, extended with a trill in the flute. Even in the cadenza, the dyadic conflicts are reiterated and explored, starting from and returning to the original pitch conflict E-E \flat . The flutist must not bypass these chromatic inflections, but must make choices in how to use timbre for a convincing expression of the dyadic conflicts.

Section ten (mm.90-94), after the flute cadenza, is a 5-measure piano interlude. It brings a new tempo and new texture, but it is still not metric. This

piano interlude is an extended version of the very opening piano section (mm. 3 and 4) mixed with elements from m. 77, the previous piano interlude. Thus, mm. 90, 91, and 92 correspond to the piano part in mm. 2, 3 and 4, while m. 93 corresponds to m. 77 and unity is achieved through these allusions. Section ten, just like the piano interlude earlier, and the opening piano episode, is flowing and legato, with a three-voice linear texture throughout. This lovely piano interlude incidentally provides time for the flutist to exchange the alto flute with the regular flute. As before, the pianist must not rush through, but must rather indulge in the warmth of this interlude to most effectively bring out the intensity of the existing dyadic conflicts.

Section 11

Section eleven is twenty three measures long (mm. 95-117). This section, in a way, is an animated and lively amalgam of all the different textures, articulations, dynamics, gestures and meters of the entire piece and might be considered the climactic section of the fantasy. There are seventeen changes of meter; the meter changes almost every measure within the span of twenty-three measures. This creates a certain unevenness and urgency to the metric motion where proportions are constantly shifting. While the meter keeps changing, momentum is built and it culminates in a grand sweeping gesture in *ff* in mm. 115-116. The whole section is building towards this episode, and quite possibly, the whole fantasy is reaching up to this moment.

Of course, the E-E \flat dyadic conflict is used throughout the eleventh section; I will give only a few, crucial examples. The chord on the downbeat of the flute entrance (m.96) consists of an E \flat in the bass and an E \natural in the top voice. When the flute enters in the same measure, it lands on an E \flat , against the E \natural in the top voice of the piano chord. If the pianist brings out the E \flat in the bass, it will provide for a clear contrast with the E \natural in the flute. This will make it easier for the listener to make the connection with the E-E \flat from the opening of this section. The last note of the first phrase in the flute is an E \flat (m.100) and after several measures of rest, the flute reenters, starting on an E \natural (m.105) to provide an over-the-bar-lines, over-the-rests connection. Even more affirming of the E-E \flat conflict is the ending of the section where at the culminating moment the bass line moves from an E \natural up to an E \flat (m.115); also, on the fifth sixteenth note in the measure, the left hand and the right hand meet harmonically on E \natural and E \flat . Further, in the following measure, the piano plays an offbeat chord, fortissimo, in the low register, with E \flat in the bass and E \natural in the top voice. This chord is emphasized not only by the *ff* dynamic and the offbeat placement, but also through its length. It is the longest sonority in the work, elongated even further by a fermata in the next measure (m.117). The flute on top contributes yet another E \flat -E presentation by harmonically matching its E \flat against the E \natural of the top voice of the piano chord on the offbeat (m. 116). The juxtaposition of the bass E \flat and the E \natural (m.116) of the top voice in the chord, amplified by the length of the sonority and the *ff* dynamic, serve almost as a symbolic, and certainly as a structural, frame of the entire piece (see figure 8).



FIGURE 8: Measures 115-117 (*Second Fantasy*)

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Additionally, there are C-C \sharp , B-B \flat , and B \flat -B \natural dyadic conflicts (mm. 115-116) adding coloristic effects. The pianist should bring out the bass-line motion from E to E \flat (in m.115) as expressively as possible and should voice the chord (in m.116) in a way that provides clear resonance to the E \flat -E \natural harmonic conflict. Further, holding the fermata for almost as long as the sounds lasts, will not be an exaggerated choice. This long chord, built on E \flat -E \natural , serves as a structural ending in the piece; what follows is a coda. Therefore, letting this last chord ring for as long as it takes for the sound to dissipate would be appropriate.

Sections 12 and 13

Sections twelve (mm. 118- 119) and thirteen (m.120) serve as a coda. They are both unmetered, just like the opening six measures. Measure 118 is a very soft, enigmatic episode, a play on shadows of dyadic conflicts. Both the flutist and the pianist must explore the colors implied by the chromatic inflections within this subdued, ghostly segment. The music becomes "real" again in m. 119, and from there to the end the flute plays something I characterize as a "post scriptum cadenza" on which the piano part comments with certain gestures, grace notes or chords in a very sparse texture. The flutist should feel free to manipulate the time in a way that is not only free, but that also supports the expression of the still-present dyadic conflicts. The E-E \flat conflict is finally resolved as an agreement between both instruments to meet at the final note on the same pitch level (E \flat) (see figure 9).

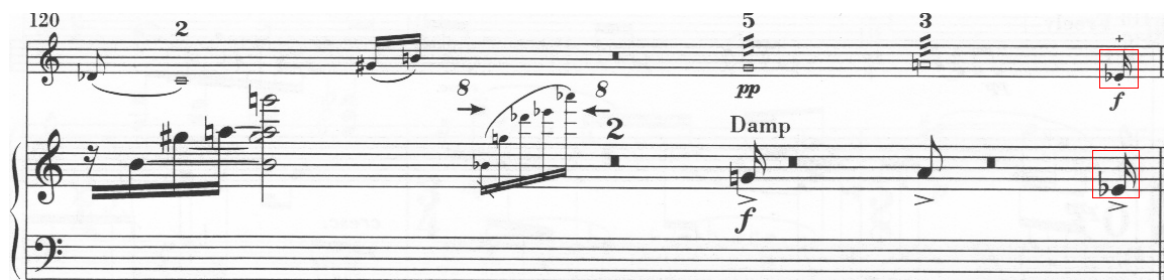


FIGURE 9: Measure 120 (the last measure) (*Second Fantasy*)

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This final short, but purposeful E \flat , functions as a period to a long and complicated sentence, which has finally come to resolution. The performers must ensure that this final pitch is played exactly together and that it has a non-negotiable determination in its presentation. In my interview with Kraft, when I asked how important pitches are to him and if specific pitches are what a work is centered around, he answered: " In many places I match, attach to a certain pitch. It is not a tonic, but some kind of point of reference."²⁹ In the case of the *Second Fantasy*, clearly the point of reference was the pitch E \flat .

Though the *Second Fantasy* contains thirteen entities, its strong internal links and sophisticated pitch structure create a sense of one continuous, flowing, complex entity. Being aware of what the main dyadic conflict is helps the performers follow it through the piece and to subtly highlight it to help the audience follow the "spine" of the work. That contributes to comprehensibility both for the performers and the listener.

Summary and Performance Considerations

The analysis of the *Second Fantasy* showed that the piece is not merely built on dyadic conflicts, but is completely saturated in them. The main structural conflict, E – E \flat , appears throughout, but is especially explored, and in more elaborate ways, at important structural sections of the piece. It serves as a foundation for the fantasy. Numerous other dyadic conflicts exist and they contribute to the rich color scheme of the work. Kraft maintains the coherence of

²⁹ Leo Kraft, Chernov Interview, Appendix 2.

the complex form and even more complex metric organization of the piece through a masterful pitch organization. As the *Second Fantasy* is so complex, the increased understanding afforded by analysis is particularly crucial for performers.

The performers need to be aware of what the main dyadic conflict is, as this will affect how they express its manifestations in performance. For the flutist, this information compels timing and breathing decisions to best bring out the conflict. For the pianist, it raises issues of choice in voicing (in chords and other harmonic variants of the dyadic conflicts), timing, and pedaling. Additionally, performers understanding the complexity of the form will approach the sections differently, as each section carries a different function, thus allowing them to transmit more effectively the larger message of the work to the audience.

CHAPTER IV

FLUTE FANTASY #3

Overview

Kraft's *Third Fantasy for Flute and Piano* was written in 2007 and dedicated to Patrice Spencer. Kraft heard her perform the *Second Fantasy* without him asking her to do so and was so impressed by her playing that he decided to write another fantasy. Spencer is a member of the Da Capo Chamber Players and a faculty member at Bard College and Hofstra University.³⁰

The composer recalls:

I heard Pat Spencer play the *Second Fantasy* and I thought, you know, that doesn't sound final. Why don't I write a *Third Fantasy* to complete the set, in more recent manner. And the *Third Fantasy* has a very complex contrapuntal arrangement.³¹

This complex contrapuntal arrangement manifests itself into a linear, three-voice composition. The flute, the right hand, and the left hand of the piano have three independent melodic lines, each one carrying an independent rhythmic organization. The composer states that in the *Third Fantasy* he wanted "to start off with the steam. The steam was triple counterpoint."³²

³⁰ <http://www.bard.edu/academics/faculty/faculty.php?action=details&id=830> (accessed 11/4/10).

³¹ Leo Kraft, Chernov Interview, Appendix 2.

³² Ibid.

In an interview with Grace Prestamo, Kraft talks about his admiration for counterpoint as exemplified in Corelli compositions: "Corelli was my God: the care and excellent counterpoint of Corelli, without being as complex as Bach"³³ This is exactly the type of counterpoint that one hears in Kraft's *Third Fantasy* – excellent counterpoint in a thinner texture.

Unlike the intense chromaticism of the *Second Fantasy*, and the 12-tone technique used in the *First Fantasy*, the *Third Fantasy*, although still in the free-chromatic style, is less intensely chromatic, somewhat more diatonic. Kraft elaborates:

The *Third* already has sounds that come from traditional tonality, but they are not used in traditional way. That is the great lesson of Debussy. He takes sounds that had significance in tonal music and detaches them from their context. The music sounds familiar to most people, but the way one chord follows and moves to another does not follow traditional logic. There is some kind of aural logic. It works. I learned a lot from that example. I don't use triads, but there are plenty of seventh chords, and I have in the *Third Fantasy* two half-diminished seventh chords. Now, if I didn't know tonal music, I wouldn't know that. They exist, but I went beyond that, so that means that there are eight different notes that are not in any key.³⁴

The *Third Fantasy*, similarly to the *Second Fantasy*, is in a free chromatic style. It is constructed on two superimposed chords (D, E, G, A, C and D^b, E^b, G^b, A^b, B^b) (see figure 10).³⁵

³³ Prestamo (2009).

³⁴ Leo Kraft, Chernov Interview, Appendix 2.

³⁵ The F in the left hand is apparently here to provide more resonance to the flute part. In all the following iterations of the chord, the F is missing. That the constituent chords in the two hands,



FIGURE 10: The opening chords (*Third Fantasy*)

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These chords appear at the very opening of the piece (m.1) as silently pressed keys from the piano, whose subtle sonority is heard as reverberation and overtones from the sustaining pedal mixed with the flute's sounds. The same chords, also conclude the piece (m. 142), but this time sounded in the lowest range of the piano and with a *sfz* marking in an *ff* dynamic. These extreme sound presentation (the silent pressing of the keys vs. the *sfz* in *ff*) are each used only once in the piece, only for emphasis of the structural chords, at the opening and at the end. Thus, their meaning is revealed.

The sonorities contained in the two chords are explored throughout the piece in various melodic and harmonic combinations. There are, however, a few instances where the chords appear in their literal pitch form, but in some slightly varied shape. In m. 44 the chords appear again, this time with real sound production, as full sonorities, emphasized by accents and switching registers

minus the F, are both pentatonic collections lends further reason to leave the F out of the present discussion.

several times from high to very low, and with a prominent pedaling (see figure 11).

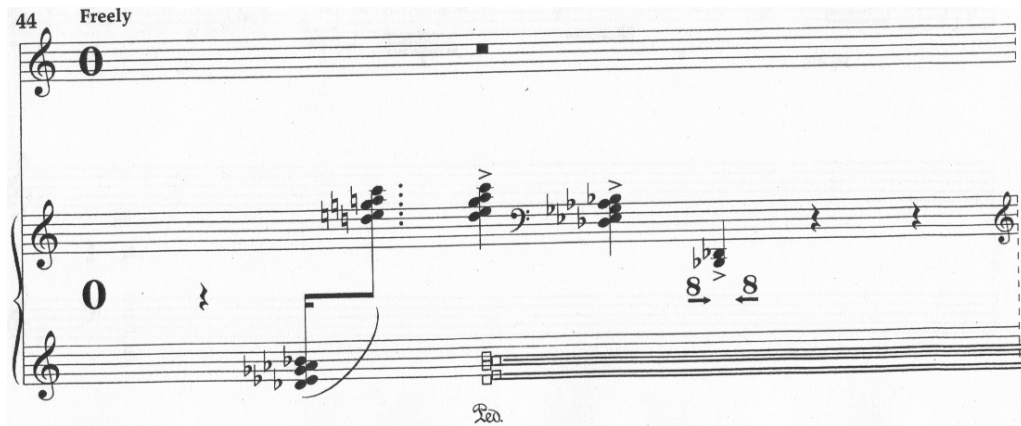


FIGURE 11: Measure 44 (*Third Fantasy*)

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In m. 50, they appear as broken chords, in the form of running sixteenth-note, *pianissimo* sonorities, in the high piano register and again pedaled throughout (see figure 12).

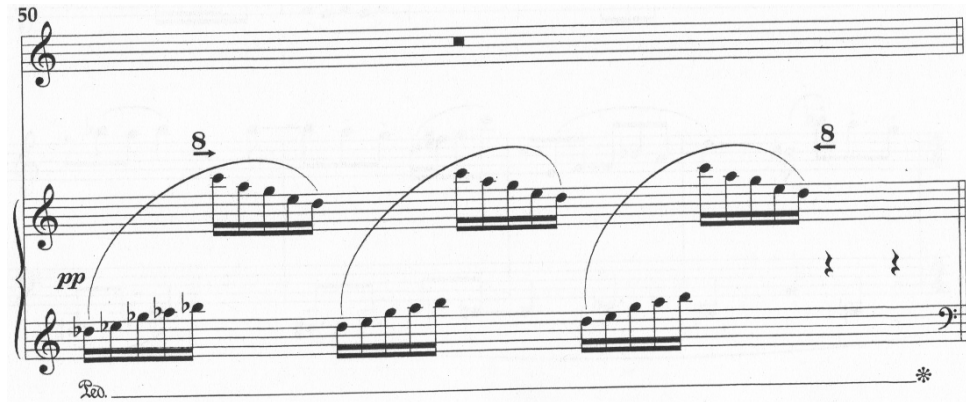


FIGURE 12: Measure 50 (*Third Fantasy*)

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In mm. 104-107 the chords are heard again as running notes, but this time quintuplets, again in *pp*, but even softer with a timbre variation created by the use of the una corda pedal (see figure 13).



105

Una corda

107

FIGURE 13: Measures 104-107 (*Third Fantasy*)

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This time the D^b chord is used in a type of first inversion, the bass, D^b , is transferred on top, thus creating an interesting interplay between the D^{\sharp} (which is the bass of the other chord), and the "inverted" D^b . Unlike the previous two instances, where the piano was presenting the structural chords by itself, the flute now adds to the sonority (mm. 105-106). It is outlining through its melody the

bottom of the first chord – D \flat (but spelled C \sharp in the flute part) and the top of the second chord – C. Thus, the flute is framing the combined structural sonority (through the connection of the bass note of one chord to the soprano note of the other chord) in a melodic line in quarter notes, above the flowing, broken-chords quintuplet sonority of the piano.

The last literal pitch appearance of the opening chords occurs in mm. 137-142 at the closing of the fantasy, this time in three consecutive versions (see figure 14).

137 *fttg.*
p *cresc.*

139 *f* *Held back*
ff molto espressivo

sfz

FIGURE 14: Measures 137-142 (*Third Fantasy*)

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First, they appear again as running quintuplets in *pp* with a *crescendo* leading to *f* (mm. 137-139), as if to gradually reemphasize the importance of these sonorities. Then, we hear an augmented outlined version of the chords, in the flute melody (m. 140), where the first note is $C^\sharp = D^\flat$ (bass of the first original chord) and the last note is C (soprano note of the second chord). Now the dynamic is *ff* and the passage is marked *molto espressivo* and *held back*, reinforcing for last time the

structural frame. Finally, all of it is "cemented" with the last sonority: the two *ff* chords played simultaneously by the piano in the low register with *sfz* articulation.

Thus, the last six measures of the piece (mm. 137-142) are somewhat of a summary to the entire fantasy, showing how things developed from the very soft, almost faint sonority of the two opening chords to a full-sonority culmination and affirmation. Just as the first appearance of the structural chords was almost ghostly, contrasting with the last, very real, unapologetically daring one at the very end, so is the evolution from m.137 to m.142. Knowing what the main structural chords are and being aware of their appearances through the piece will help the performers not only have structure in mind, but will further encourage them to make interpretative choices that transmit to the audience the building elements of the piece in a convincing way. For instance, at m. 44 the pianist may choose to play the structural chords in a deliberate way, spaced in time and with noticeable emphasis in order to juxtapose this episode with the silent presentation of the same chords at the opening. At m. 50, the pianist may choose to emphasize ever so slightly the first note of each quintuplet as that will outline the bass and the soprano of the structural chords and thus provide a clear frame for the listener, instead of playing the quintuplets in a completely veiled way without pitch reference to structure. Further, in mm. 104-107, the pianist could bring out the play of $D\flat$ -D, which is formed in the alto voice at the beginning of each quintuplet. In mm. 105-106, the flutist may choose to shape the melody in a way that communicates the importance of the $C\sharp$ ($=D\flat$) and the C. If the flutist,

however, is not aware that this melody is outlining an important structural chord, he or she might just play this melody in a less expressive, less involved manner.

Besides the important appearances of the main chords discussed above, Kraft plays with their sonorities in disguised and complicated combinations throughout the piece, but for the scope of this paper the most important points about the pitch structure are already made.

Form

The form of the Third Fantasy consists of six sections, each marked by a double bar, and changes of tempo, meter and texture.

SECTION #:	1	2	3	4	5	6
MEASURE #s:	1-4 (flute introduction)	5-43	44-50	51-84	85-126	127-142
# of MEASURES:	4	39	7	34	42	16

TABLE 3: The Form of the *Third Fantasy*

Section one is a free, non-metered flute introduction (mm. 1-4) with dynamics varying from *p* to *ff* and an expansive range of register. A very effective sonority is achieved as the piano is to press the opening chords silently and then sweeps the strings with the fingernail while holding the damper pedal. On top of this harp-like background, the flute plays its elaborate introduction flowingly and expressively. The pianist must be particularly careful to listen for balance and timing, as it is easy to produce too big a sound while sweeping the strings.

Section two (mm. 5-43) is metric, and the meter changes several times (4/4, 3/4, 6/8, 4/4). It is varied dynamically and in its articulation, and it introduces a rhythmic motive of quarter-note triplets, which is used throughout the piece. The character of this section is quite playful, as the composer often uses short slurs starting on an offbeat and leading to (or followed by) a staccato ending. The change of the meter from duple to triple and back corresponds to the frequent 3:2 ratio explored in the rhythmic motive element of the quarter triplets against duple motion in a different voice. It is crucial that the performers strive to achieve three independent lines, two for the pianist (one in each hand) and a third for the flutist. Closely following the composer's articulation marks will help this process. The articulation for each voice is written in truly independent ways, so being faithful to it will help the performers clearly transmit to the audience the three-part counterpoint so carefully worked out by the composer.

The third section (mm. 44-50) is a return to freedom as indicated by Kraft's "unmetered" sign. It is an expressive flute cadenza with inserted piano "comments" of chords or upward-flowing runs in elegant gestures. The section opens with the structural chords in the solo piano and it holds the sonority in the manner of a fermata (sustained with the pedal) while the flute enters and starts its flourishes. This rich and long chord sonority is somewhat analogous to the V6/4 chord held under a fermata before instrumental or vocal cadenzas in the classical era. Here, Kraft uses the two superimposed chords from the opening, signifying their structural importance by having the flute cadenza "bounce off" of them. Just

as it opened with the main chords, the section closes on the structural chords in the form of running quintuplets in the solo piano, further evidence of the importance of these sonorities.

Section four (mm. 51-84) opens with sustained chords in the piano (mm. 51-57), playing in *piano* by itself, creating a feeling of suspense as though we are not sure what will happen next. What happens next, however, is that the music that unfolds after the initial chords is very similar in character and compositional devices to the second section (mm. 5-43). It closes with a piano solo, just as it opened, and the last chord in the right hand (m. 84) is a slightly modified form of the D \flat structural chord from the opening. This chord is marked with an accent and the pianist must make sure not to bypass this expressive mark. The composer is pointing the listener's attention towards this structural chord and it is the performer's job to bring this to life.

Section five (mm. 85-126) is, to my ear, a delayed development section or, perhaps more accurately, an even more intensified development, as the piece seems to have been developing for quite some time. It opens with a relatively long piano solo episode, lyrical and expressive, and the flute answers this lyricism when it enters with its own flowing melodies. It is best if the performers play the lyrical section in a relaxed, unhurried, and expressive way to provide for an audible contrast with the preceding and subsequent, more lively, episodes. Section five contains everything that has been happening in the *Fantasy* up to this point in all levels and in abundance. The horizontal lines, the three-voice

linear texture, the homophonic moments, the monophonic instances, the short slurs starting on offbeats, the staccato playfulness, the wide dynamic and registral range, the flowing quintuplets, the insistent quarter-note triplets, the structural chord pitches. In a way, it is a condensed version of the entire work. The performers need to explicitly express this entire range of material; they can not hold back.

The last section, section six (mm.127-142), is a lively finale whose closing section and its importance were discussed in detail above. The closing section should be performed in one, big gesture, as though taken in a single breath. The more momentum conveyed in performance towards the end, the better. The last chord should be dropped on the listener like a guillotine, but within the parameters of an aesthetically pleasing sound, despite its force, of course. Being built from the pitches of the opening two superimposed chords, this last chord brings complete closure to the piece and imprints this sonority in the consciousness of the listener in a persistent, unapologetic way.

General Features

The intervals most commonly used in the *Third Fantasy* are the M2, m2, M7, m7, A8, d8, and M9. The registral span is wide, covering six and a half octaves between the flute and piano with an f^4 as the highest pitch and D_{b1} as the lowest. All of the changes in register, however, are achieved mostly through very smooth, gradual motions in both instruments, unlike in the *First Fantasy* where we witnessed juxtaposition and contrast of all elements including register.

Cohesiveness in the *Third Fantasy* is achieved not only through smooth exploration of register and the strategic use of the two superimposed structural chords, but also through rhythmic consistency and the frequent use of the motivic quarter-note triplet figure. The composer changes meter ten times throughout the piece, which creates metric interest and variety, but this is surely not an overwhelming amount of metric shifts within a 142 measure piece; thus its unity is untroubled.

Summary and Performance Considerations

The *Third Fantasy* is constructed on two superimposed structural chords (D, E, G, A, C and D \flat , E \flat , G \flat , A \flat , B \flat), which appear in different guises at several important structural moments. The work is a less intensely chromatic piece than the first and second fantasies, and includes intense triple counterpoint, and instances of double polyrhythm (e.g., 4:3:2 in mm. 108, 113-116). As in the other works discussed, knowing the structural importance of the chords, and their various manifestations throughout the work, leads to choices of expression by the performers that support the communication of those structural elements to the audience, thereby avoiding a flat, uninformed performance. Realizing that the piece is built on triple counterpoint leads to a conscious striving to project three independent lines, as opposed to merely skeltering everything together.

CHAPTER V

SUMMARY

The surface features of Kraft's three fantasies for flute and piano are common elements that one would find in a range of compositions by any master: rich ranges of register, varied articulation, wide dynamic spans, interactivity between the flute and the piano, abundant tempo changes, rhythmic variety, intriguing pitch structures, complex forms, and imaginative sonorities. All three pieces have a general tempo marking at the heading of "*Freely*." They all have numerous tempi changes, the first with the least amount (only four times), the second with sixteen, and the third with seven. The second and third fantasies have numerous meter changes, the second with forty-five meter changes within its mere 120 measures, and the third with ten meter changes within its 142 measure frame. To my ear, this signifies the metrical working-out of the richness of expression and freedom. It is interesting that the *First Fantasy* is completely non-metric, the second is non-metric in its opening and closing sections only, and the third is non-metric in its opening and middle sections only. Although it might appear that the *Second* and the *Third Fantasies* are not as free as the *First*, this is deceiving. The way the composer uses meter in a liberated and flexible manner in the *Second* and the *Third Fantasies*. This is clearly audible if one disregards the visual distraction of the printed pages.

One cannot help but wonder if, in the mind of the composer, there was a connection between the fantasies, whether compositional or technical. Did Kraft look back at each previous fantasy and build the new one as an outgrowth of the preceding fantasy. He states, "in a way they must have [been an outgrowth], because the same guy wrote them. But in my mind, I was going to do what I had not done in the previous one."³⁶

Since a lot of twentieth-century music is built on the principle of non-repetition, I was interested to know if this concept is applicable to Kraft's three flute fantasies and how he felt about it. Kraft responded:

The no repetition came out of serialism. I used the 12-tone method in a very simple way and I remember that the *First Fantasy* was one of my first ventures into this new territory. Although I soon lost interest in the serial approach, the avoidance of note repetition stayed with me for some time. In the flute fantasies there are a lot of notes that are repeated from chord to chord. Music is a time art. If there is no redundancy, then you are minimizing comprehensibility, I've come to think. If there is no redundancy, the mind has to keep on taking in things, new things all the time. You can't do that. So, [I] don't want to go back to traditional tonality, but I do repeat notes, meaningfully, from one sound to the next, and I think that's redundancy; and I do think that it makes for comprehensibility of the listener as something to hold on to.³⁷

From the perspective of Kraft's compositional life, the three fantasies are representative of a large span of his creative explorations. They range from the first 12-tone experimentation (the *First Fantasy*, 1963), through the free-chromatic

³⁶ Leo Kraft, Chernov Interview, Appendix 2.

³⁷ Ibid.

style as expressed in a dyadic-conflict piece (the *Second Fantasy*, 1997) to further explorations in free-chromaticism and the recent style of "synthesis" (a word used by the composer to describe his current style, as expressed in the *Third Fantasy*, 2007).³⁸ Although Kraft's fantasies span a period of forty-plus years and are different in many ways, they contain the composer's signature and are clearly recognizable as belonging to the same creative mind that brought each of them into existence.

Suggestions for Further Study

Since the current study is specific to the three flute fantasies, but does not focus on the abundant rhythmic issues that these works present, further research is possible toward a concentrated study solely on the rhythmic aspect of these compositions. Additionally, a general overview and study of the remainder of the composer's works for piano and flute, or further research examining Kraft's chamber works for piano and various woodwind instruments, would be beneficial.

Conclusion

As with any composition, analyzing Leo Kraft's three fantasies for flute and piano provides for a closer understanding and appreciation of the substance of these pieces. As a performer, the analysis provided a strong conceptual ground for me. On the basis of the analysis, I formed interpretative decisions which made me feel more confident and competent while performing. Further, I provided a

³⁸ Ibid.

version of this paper to the flutist with whom the lecture-recital (the performance portion of this dissertation) was performed and the main analytical ideas were discussed at the rehearsals. When the flutist was asked by the audience after the performance if the analysis made a difference, he stated clearly that the analysis helped him understand the pieces better and that these works made even "more sense" to him as a result of it. Both the audience and the composer, who was present at the performance, stated that the pieces were performed successfully. I attribute this not only to the practice sessions at the instrument, but to the thorough analytical groundwork which contributed to my being able to make performance decisions which might not have been discovered otherwise. My hope is that this study will be as useful for anyone who wishes to perform Kraft's three fantasies for flute and piano, or even just become familiar with them, as it was for me and my recital partner.

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APPENDIX A: REGISTRAL NOTATION

The diagram illustrates the relationship between musical pitch registers and specific notes on a grand staff. The registers are defined by brackets below the staff:

- sub-contra**: Includes notes A₂ and B₂.
- contra**: Includes notes C₁ and B₁.
- great**: Includes notes C, B, and c.
- small**: Includes note b.

The notes are written on the grand staff as follows:

- Sub-contra**: A₂ (first line, first space), B₂ (first line, second space).
- Contra**: C₁ (first line, third space), B₁ (first line, fourth space).
- Great**: C (first line, fifth space), B (first line, sixth space), c (first line, seventh space).
- Small**: b (first line, eighth space).

Registers above the staff are indicated by brackets and dashed lines:

- one-line**: Includes notes c¹ and b¹.
- two-line**: Includes notes c² and b².
- three-line**: Includes notes c³ and b³.
- four-line**: Includes notes c⁴ and b⁴.
- five-line**: Includes note c⁵.

The notes are written on the grand staff as follows:

- One-line**: c¹ (first line, first space), b¹ (first line, second space).
- Two-line**: c² (first line, third space), b² (first line, fourth space).
- Three-line**: c³ (first line, fifth space), b³ (first line, sixth space).
- Four-line**: c⁴ (first line, seventh space), b⁴ (first line, eighth space).
- Five-line**: c⁵ (first line, ninth space).

APPENDIX B: INTERVIEW

KC: Prof. Kraft, in an interview with Rosemary Caviglia you state that "It never occurred to me that I would not be a composer." Do you remember your first impulse to create music of your own, when was it, how did it come about and was it sparked by something in particular?

LK: I started piano lessons very late, at the age of ten. I soon became interested in playing through music that I had lying around. So, when this led to my writing pieces of my own, I cannot say exactly. But I think the process of reading pieces and seeing how pieces of music work, what notation is, what form is, it all builds up to where I start to write something. I don't know exactly when. That was in high school. I was a late starter.

KC: But still, you were quite young, since you started composing in high school.

LK: I never thought of it as composing. Just writing pieces...

KC: Yes, writing pieces, creating music of your own.

Vocal music was a big part of your early exposure to classical music. Do you feel in your compositions that you strive for the vocalization of

instrumental music as a result of that, or do you believe that sometimes just letting the instruments "be" is just as important as making them "sing?"

LK: That is hard to pin down. I did not write vocal music for a long time. But I was always fascinated by and listening to what the instruments will do, starting with the piano and then jumping to the orchestra. My father had records, mostly of operatic excerpts and that is the first music that I actually heard. I heard all these pieces, but it never occurred to me to write anything like the vocal music that he liked. It just didn't occur to me. My composing grew out of my piano playing more than out of my hearing opera excerpts which is what my father had. Then at some point when I was in high school The New York Post had a system, if you cut out a hundred coupons and send in a dollar they will send you a record. Well, that appealed to me, so I got Beethoven's *Fifth* [Symphony], Mozart['s] g minor [Symphony #40], Haydn, then, to my surprise, *Le Sacre du Printemps*, which I love. And so, the idea of trying anything like that didn't really occur to me. I didn't put the parts together; I just kept noodling on the piano. It took a long time before I got beyond that point.

KC: Lets now jump to your life in Paris, which is very intriguing to me. During the period of your life in Paris while studying with Nadia Boulanger were you able to enjoy and absorb some of the local atmosphere and style

of life? Was Paris in any way an inspiration to your compositional life in a similar way that Venice was later, while you were in Italy (as reflected in your piano piece "Venetian Reflections?")

LK: There are several parts to that question. First of all, I only studied with Mademoiselle for one year. The people who really learned from her stayed there for three years - Aaron Copland, Walter Piston, Elliott Carter, Arthur Berger are the four that come to mind. I was not in the mix. I wasn't ready for her compositionally and we did not hit it off. The composition lessons did not do much for me. I got much more out of the class I sat in at the Conservatory, which she taught, which the French call piano accompaniment, but we call keyboard harmony. And there I learned a great deal, which later I was able to bring in my own teaching. At the same time, I was studying on my own, which I always did, and had time to study scores and play at the piano. I was going on two tracks at once. The composition did not go very far at all, but the musicianship lessons [did], and my own private composition study, which was important to me.

Then we also went to the opera. I heard a lot of operas, which both Amy and I liked very much, and I went to various concerts here and there, but it was very haphazard.³⁹

³⁹ Amy refers to the composer's wife at the time.

As far as Paris being an inspiration...Paris is a hard city. If you have it in there, which I did not have, then it is wonderful. But otherwise, you get rebuffed. They are very formal; hospitality is not like in this country at all. And I felt very shut out in many, many ways. But there was no real contact with the musical life of Paris or with anybody else. I went out with some of my fellow Fulbright students. I went to their events, but they were all going in different directions. We were not a cohesive group.

Wednesday afternoons, Mademoiselle taught accompanying. We all went and were studying through various works that she was interested in and some of that was very interesting. She had not a great deal to say about what we call music theory - harmony and counterpoint. I tried to understand how she thought of composition. I think what she taught more than anything else was music as composition as a very serious matter. And you damn better pay attention to what she is doing. Wednesday afternoons we also sang through various pieces, like Stravinsky's *Perséphon*, which is [a] rather lukewarm piece. And also Poulenc's *Figure Humaine*, which I love. It is for 12-part chorus, which is a great piece. I had never heard it before. It is a war piece, quite beautiful. I studied that. But what I learned from it, I learned from another study. So I started putting everything together. So, in retrospect she was interested in teaching like religion. She was dedicated to the music and to teaching and she had a very high standard of musicianship, which I have never encountered before, and it was very valuable to me, to say the least.

But, I don't know how to put it, the French ideas of music theory in the 1950s, when I was there, were archaic, to say the least. But practical, practical. I had a brief conversation with Luigi Dallapiccola, he said: "You studied with Ms. Boulanger? She teaches 'musique comme metier.'" Music as a craft, as a skill. And I thought that was a put down. I thought to myself - you have to begin with the skill, you can't get away, off inspiring yourself. You have to have your feet on the ground and know the basics. But I had to learn from the basics.

KC: So, your experience in Paris was quite different than the one in Italy. Different circumstances, different people, different country.

LK: Yes, I came to like Italy much better than France before long. But the French have the art, and the French history, the painting, the buildings, the sculpture, great literary tradition. That's France, which I love and cannot minimize. But in Italy, it is the people, the people are warm and friendly. Also, you can walk up to any little church and find an interesting painting. It is there, it is part of their life. In France everything is more formal and aloof.

KC: So, by what I understand, if we can go back for a second to Madame Boulanger...

LK: Mademoiselle! She insisted being called mademoiselle. I read a book whose author referred to her by first name. I resented it. She was never married; she was "mademoiselle" up to her dying day.

KC: So, was the practical musicianship taught by Nadia Boulanger more applicable for you to your compositional process or was it mainly reflected in your pedagogical philosophy and practice?

LK: Yes, it was much more applicable to my teaching. It is the practical musicianship that I tried to convey to my students. American students are usually not very well prepared for any kind of hard work. It is a struggle.

KC: You wrote three fantasies for flute and piano throughout the years. What made you keep going back to the fantasy genre and specifically the fantasy genre for flute? I know you have a piano solo work titled "Fantasy," but except that, the three flute fantasies are the one genre that you seem to have wanted to keep going back to. What was your inspiration for that and is there reasoning in relation to your fascination with that genre?

LK: I don't know about fascination. But the whole notion of what a fantasy is, comes to my mind from that of the Purcell *Fantasies*, which are little pieces of this and that stitched together masterfully and with great imagination. He wrote

them when he was 20 years old and I think that they may be the best thing that he ever wrote. It is the idea of a short work, or not-so-short work, with contrasting sections, which the British also call "Fancy." I didn't have any preconceived form in mind, but I had the idea of the *First Fantasy* as a short piece that will go some place. As you discovered, the *First Fantasy* is a 12-tone piece. It is a 12-tone technique which I think is very primitive...

KC: Anyway, so what made you go back to that genre and particularly for flute, because you have three of them and I find that fascinating. Is it that it just so happened that you wrote three fantasies, or...

LK: Well, the flute came to the forefront as a solo instrument in the 1950s and I heard flute music to the right and left of me and that sparked my imagination. There was one piece for flute and piano that I liked very much, it slipped my mind, can't recall what it was at the moment, but it was performed by a flute player who was the Paganini of the flute. Severino Gazzelloni. I heard a recording and I thought to myself to write something like that. So that was the first one [the *First Fantasy*]. The time came somewhat later at a mini-sabbatical. And I thought the *First Fantasy* was terribly complicated; now I don't think so. So I thought the *Second Fantasy* to be more expansive and to use the alto flute. A wonderful instrument. To be used a little bit at a time. So the *Second Fantasy* I wrote at that mini-sabbatical.

KC: And the third one? It is quite recent actually (2007).

LK: Yes, quite recent. It came about because about five years ago at a Da Capo Players concert I heard Pat Spencer play the *Second Fantasy* and I thought, you know, that doesn't sound final; why don't I write a *Third Fantasy* to complete the set, in [a] more recent manner. And the *Third Fantasy* has [a] very complex contrapuntal arrangement.... But at performances I heard the impact of the music, which is felt. So, who cares about anything else if the music comes across?

By that time I had a much better idea how to write for the piano. I learned how to write for the piano always gradually. I only started studying piano seriously at the age of 24, which is very late. And I learned a lot, but to learn how to write for the piano completely intrigued me.

KC: The three fantasies for flute and piano are all written for and dedicated to three particular flutists (Paul Dunkel, Sue Ann Kahn, and Patrice Spencer). Would you elaborate a bit on your professional connection with these particular musicians? Did they commission each fantasy or did you have a particular intend towards each one while writing the pieces?

Paul Dunkel was an undergraduate in his senior year at Queens College and he was playing up a storm. So for his senior recital he asked me to write a piece for

him. Once in a life time. No student ever asked me for a piece. So, most certainly I would write a piece for him. So, having heard him play many times, I knew what he can do. I wrote him the most typical piece that I can think of. And he played it very well. The *Second Fantasy* - Sue Ann made a beautiful recording of it, and she is a wonderful player and so I dedicated it to her. Yes, it was a very good recording; she had a terrific understanding of the music...We have some wonderful flute players around. Sue Ann, Tara O'Connor, Pat Spencer, and so on.

KC: The *Third Fantasy* you dedicated to Pat Spencer.

LK: Yes, she played the *Second Fantasy* at a Da Capo concert without me asking her and she played it beautifully so I decided to write a piece for her. That is the *Third Fantasy*. And she is very agreeable, warm and encouraging to composers. She's played the piece several times since and I am very happy with the way she played.

KC: So each one lead to the next one and there is an actual connection and kind of progression to the creation of the three fantasies.

LK: Yes. I wrote more music for flute than any of the other instruments, except the piano, but...otherwise for flute.

KC: I noticed that in your catalogue of works.

The piano part seems to have evolved and become emancipated over the course of composing the three fantasies in a way that the piano's role in the *First Fantasy* seems to be supportive and almost decorative in relation to the flute, while in the *Second Fantasy* the piano's role is more daring and involved. This evolution continues even more so in the case of the *Third Fantasy*. Do you agree with this observation? If so, is this evolution of the piano part a conscious choice or is it something that grew out of the process of expansion and exploration in the genre?

LK: I think it grew out of the progression of the composing-out process, more so than being a conscious choice. Balancing the flute and piano is very difficult and I worked very hard to not drown out the flute, but not to be too overly cautious with the piano. The piano has to have a real part, but cannot drown out the flute. This is a challenge. One must know the registers of the flute.

KC: I found the piano part more and more elaborate in each fantasy. The first is very interesting, but it is quite delicate and the second one is richer. And the third one is even more elaborate.

LK: But do you think they drown the flute?

KC: I don't think so.

LK: I worked very hard on that aspect of the pieces, but you can't always hear every note in the flute, and it is not always necessary.

KC: Sometimes it is also a question of [a] particular color that you want to achieve so, at these moments it might not be so crucial to hear a sharp differentiation between the instruments, but a good blend.

LK: Yeah. You really studied the pieces!

KC: Yes, I am still in the process, though. They are complicated pieces, not easy to understand. They are very sophisticated, so hopefully I'll give them proper justice.

LK: I am sure you will, Konstantza. I am sure you will.

KC: I understand that you are a composer who values linear procedures. Would you say that any or all of the flute fantasies were built on linear ideas or was it the pitch structure that was the building block in the

compositional process? Please specify/comment for each one of the three fantasies separately.

LK: The *First Fantasy* is very linear, as I was diligently working out my 12-tone series. It is very linear. And that's certainly the natural thing to do.

As far as the second one, it opens with a flute solo and then the piano enters in with a chordal return which will appear later, then the flute plays again alone and only after awhile we get to put the parts again together....And after that, the second part is not so contrapuntal, it is more poetic. And the alto flute, I wanted to put it in the lower register, in the lowest octave that has a wonderful lush sound, as I find it to be very effective. But along with that, the piano has to be very light. That is an essential part of the *Second Fantasy*. Then the finale. The distinction there is coloristic as much as I could achieve. I had three or four different versions of it. But, the main idea is that I mostly thought in terms of tunes.

KC: Which falls into the linear idea.

LK: Yeah. And then I extend that...

KC: I find that even the chordal portions, they don't sound like chords, they do have lines. I almost categorize them as a polyphonic texture, because to

my ear even though often they would move as though they are chords, they sound still very linear and very fluid. Were you thinking in these terms?

LK: Well, my version is that I always like the top line to be some kind of a melody, and sometimes the bass line is developed also. This is what I do more or less naturally.

KC: Again in an interview with Rosemary Caviglia you state that you wrote a lot of very chromatic music through the 60s and the 70s which was a departure from your earlier style which was in a way neotonal, somewhat jazz influenced, American. Since the *First Fantasy for Flute and Piano* was written in the 60s (1963), will you qualify it as specifically and exemplary of that time period of intense chromaticism?

LK: Yes. When we have 12-tone series, then you have a very chromatic concept. That was 1963. I always thought of writing something like that. From 1947 when I graduated from Princeton to about 1958 I wrote music in some kind of Americana style. The *Partita for Piano and Variations*....Then I thought [there were] some things that were happening in music [which] I need to get a hold of and get to understand, to digest to be current, to be a part of. So the first flute fantasy was a part of that impulse on my part to get on the train before it left the station. The *Flute Fantasy* was the first of my 12-tone pieces. There are a few more after that

which I would say were...more and more uncomfortable. Others took the serialism very seriously, much further than I ever did - Milton Babbitt, and so on...

KC: What about the *Second Flute Fantasy* (1997)? Would that work fall into your next change of style which occurred approximately in the 1980s – the third style, more sensual and "laid back" in a way?

LK: No, still immersed in the chromaticism, but it is more developed than the first.

KC: Rosemary Caviglia states that in your piano pieces from the mid 80s you move to a compositional period of diatonicism. Would you say that this is also reflected in the second fantasy, even though it is written a decade or so later?

LK: Well, there very well might be an overlap there. There is a clear break between the first and the second, but there isn't a clear break between the second and the third. I didn't want to lose everything that I acquired in the chromatic world, or even in the serial world, but I wasn't satisfied with it. It seemed solipsistic, referring to itself. That is exactly what I came to feel. That the music was closed in, that [it] was about music. But what about the rest of life?

KC: How about the *Third Fantasy*? This is a very recent work (2007). Does it exemplify yet another style period for you? And if so, how would you characterize it?

LK: You know, that is so hard to say. I draw upon everything I can. At this time I go back to the Americana style at some places, and I try to use everything I have. It is more of a synthesis.

KC: After 1959, under the influence of Boulez's *First Sonata*, you turned towards serialism, but you soon departed from it as you found that the 12-tone technique does not "provide a tool for greater expressivity in composition." Was that the reason behind the style of free chromaticism that permeates your works from the 60s and the 70s? If so, can we categorize the *First Flute Fantasy* as being in the free-chromaticism style?

LK: Well, first Paul Jacobs: I heard Boulez's *First Sonata* with him, wonderful player. I bought the score, I studied it, couldn't make much of it. Then I heard Stravinsky's *Movements for Piano and Orchestra*. And that is much more up my alley than Boulez. I could not make anything out of the score, but I listened, and listened, and listened. And that, the Stravinsky's *Movements for Piano and Orchestra*, informed my third style more than the Boulez.

KC: That was going to be my next question. Besides Boulez, are there any other composers who might have directly influenced or inspired you throughout your compositional path so far?

LK: Well, I don't know if inspire is what happened,

KC: or, influence...

LK: I hate that word. We actually choose our influences. You just get ideas and "Oh, I want to write something like that, and I want to write something like this," I learned something from Boulez and then the Stravinsky. I try to learn from all the composers.

KC: Is the "no repetition" concept a rule for the free-chromaticism style pieces and in general for your compositional approach?

LK: The no repetition came out of serialism. I used the 12-tone method in a very simple way and I remember that the *First Fantasy* was one of my first ventures into this new territory. Although I soon lost interest in the serial approach, the avoidance of note repetition stayed with me for some time. In the flute fantasies there are a lot of notes that are repeated from chord to chord. Music is a time art. If there is no redundancy, then you are minimizing comprehensibility, I've come

to think. If there is no redundancy, the mind has to keep on taking in things, new things all the time. You can't do that. So, I don't want to go back to traditional tonality, but I do repeat notes, meaningfully, I hope, from one sound to the next and I think that's redundancy; and I do think that it makes for comprehensibility of the listener as something to hold on to.

KC: Would you say that the *Second* and *Third Fantasies* are in the free-chromatic style?

LK: Yes. But the third already has sounds that come from traditional tonality, but they are not used in traditional way. That is the great lesson of Debussy. He takes sounds that had significance in tonal music and detaches them from their context. The music sounds familiar to most people, but the way one chord follows and moves to another does not follow traditional logic. There is some kind of aural logic. It works. I learned a lot from that example. I don't use triads, but there are plenty of seventh chords, and I have in the *Third Fantasy* two half-diminished seventh chords superimposed. Now, if I didn't know tonal music, I wouldn't know that. They exist, but I went beyond that, so that means that there are eight different notes that are not in any key.

KC: How important are pitches for you in relation to gesture? Do you strive to achieve a general effect or send a particular message through a

compositional gesture or are specific pitches what a work is centered around?

LK: Aaaah! In many places I match, attach to a certain pitch. It is not a tonic, but some kind of point of reference. And it is really hard to say exactly what that means, but gesture is very vague. Music grows out of gesture, gesture in time, but nobody has done much beyond my very simple statement.

KC: I suppose it all builds up, pitches build up to a gesture. They can not be separate, I guess.

LK: Well, I feel on a very shaky ground here, Konstantza....[both laugh].

I am suspicious of generalizations, when people write in a language in which anything can be stated, but nothing can be proved, so I don't want to do that. That's why I have a hard time with gesture. And yet, music is simply a series of gestures in sound. And the Romantic composers elaborated the gestures, dramatized them. You know there is a book by Jean Cocteau. He is proclaiming the anti-romantic manifesto: "La musique dépouillée" - Stripped down music - the great composer Erik Satie. Now, nobody thinks that Erik Satie is a great composer, but Cocteau had a great influence on Stravinsky. And the whole neo-classical stripped down sound: I think it came from his respect for Cocteau. Stravinsky came from rather primitive society in Russia, came to Paris where all

the bright, smart people were....Ah, and they put up his music, because they liked Rimsky-Korsakov, and [Stravinsky] was his student. But after the *Le Sacre du Printemps*, he had used up his initial impetus and had no place to go. And Cocteau gave him some, in my understanding [laughs] - this is Kraft's history of music [laughs]. And Cocteau gave him a place to go - stripped down music. Diaghilev gave him the idea of going to Pergolesi's music and having a ballet on Pergolesi's music. The whole thing came together. Here comes neo-classicism, so called. I don't know how we got there, but...the anti-romantic idea.

KC: We were talking about gesture, so...

LK: Yeah. Have you seen the movie *Orfée*? Oh, Cocteau made two movies: *La Belle et la Bête* and *Orfée*. Cocteau is in it, Diaghilev is in it. It is not minimalism, but it is stripped down to the bare essentials of music or art, or...poem; it is poetry, very simple. And then Poulenc tried to follow along with a very clear, illusive music. It has a motion in it. But the gesture is the French "mésure" - you can go so far, no further. In the gesture, that is. Now there are plenty of French composers who do the opposite - like Berlioz, but Stravinsky and Cocteau - a whole different thing.

KC: What about intervallic relationships? When composing do you find yourself occupied with intervallic play and ideas? Have specific intervals

been a conscious choice of a building block for a composition? What about in the case of the flute fantasies?

LK: Yes. I like intervallic music. Music based on intervals, not on key. Even though I do have many references to tonal things, but at the interval level and idea, the sound of the intervals. Which intervals move ahead, which intervals are for repose. For instance, the perfect fifth is absolute stability to me, but if you use it in combination with other intervals then it is the basis of a more complex sonority. For a long time, in my Americana period I avoided tritones.

KC: **Avoided.**

LK: Avoided completely. Little by little I came to see how well I can do with it. And the pieces that opened the tritone for me were two pieces by Dallapiccola, two pieces for chorus and orchestra. Both war pieces, 12-tone. [Kraft sings a melody]: Well, that's the blues. And I put it together and I have used the augmented fourth (more than the diminished fifth) almost in every piece since. So that interval has a great feel to it. And I had a lot of play with major and minor sixths, much more than thirds, even though the third is inversion of the sixth. But that is one of the problems I have with 12-tone theory - to equate an interval with inversion. But an interval does not sound like inversion. I can't, I just can't digest that. So a lot of play, but at the end of that it underlines a perfect fourth, not by

itself, but in conjunction with almost anything else. Hindemith, of course, is very full of fourths, but I don't think he did great things with them. But one of his students, Norman Dello Joio, wrote a set of variations on a plainchant for the first movement of his piano sonata. Full of chords heavily combined with something else. The chord gets the backbone, the spine, but the intervals create the poem. So I think in intervals, yes.

KC: If you look at your three flute fantasies considering all factors of time perspective and your compositional aims, how would you qualify them in comparison to each other? In your mind is there any connection between them, be it compositional or technical? At the time of creation of each of the fantasies did you look back towards the previous one and build the new one as an outgrowth of the preceding one/ones?

LK: Well in a way each one is against the preceding one. So when I started the second one, I listened to the first one and I thought I exaggerated, I overreacted. I thought it sounded too complicated and I didn't want to write something like that. So the second one is much more in an expansive style. Then when I started the third one, I thought the second one is – in each case I exaggerated – I thought the second one is kind of shapeless. It doesn't, it doesn't hold together. Now I don't think so.

KC: **I don't think so, either.**

LK: In the *Third Fantasy* I wanted to start off with the steam. The steam was triple counterpoint. And the melody which is in each voice, well I consider the right hand and left hand almost as two separate voices. I often do.

KC: **I am so glad you are saying that, as in my process of analyzing, I have all these charts, I will show you, and among many other things, I discovered the three lines. I understood from the music that you were thinking three separate voices - one for the left hand, one for the right hand, and a third for the flute.**

LK: Yeah. I thought out the plan, for the *Third Fantasy*. I rarely do that. I rarely start up with a plan, but I must say I do it more and more. One of the critiques I have of much of contemporary music is that it's one thing after another. And I am fixated on Haydn, and Mozart and early Beethoven, especially early Beethoven which sometimes to me is like an open textbook. Everything is organized. Everything is very coherent, leading from one thing to the next, and he is able to present the musical material for each section. The first theme sounds like a first theme, the bridge sounds like a bridge, and the second theme sounds like a second theme. He learned that from Mozart. Haydn is more imaginative in some

ways. I love Haydn for his unpredictability and his humor. But that's what I have in mind. I am not leaning so much towards Schoenberg, or even Wagner...

I hear a Beethoven piece and it's together, it's *composed*. That word "composed" I take very seriously. I hear pieces that seem to me undercomposed. One thing after the next thing, and non-repetition continues to be, I think, a very negative factor in contemporary music. I heard music by a very gifted composer, now in his forties, full of good ideas, but nothing that corresponds. Is it not worth repeating? I say, of course it is. Of course it is. You don't have to be as maniacal in repetition as Beethoven, but the listener can not process six different things in five minutes. That's what I've come to think late in life.

KC: I feel the same way, actually. I do feel the same. So, I understand what you mean.

LK: So you had a question if the fantasies continue off of each other. In a way they must have, because the same guy wrote them. But in my mind, I was going to do what I had not done in the previous one.

KC: Yeah, it is interesting to me, because I can hear that, I can hear that and I can feel it physically and pianistically. I can see how they do relate to each other in a way that I feel each one is a progression. And they are wonderful,

each one by itself and yet, at the same time, they are a great set...in your style that is rich and you know...

KC: If the three fantasies can talk, what would they say to each other? What do you think they might say to you?

LK: That is a question of perspective of time. I think the *Second Fantasy* would say to the first "See, that's the way to do it." And then in retrospect, "Well, maybe it is not so bad after all." And the same for the *Third Fantasy* looking back to the second - "What are you making a mess of things there?" And then, "okay, okay." And my feeling is, I am very happy to have these three works a significant part of my legacy.

KC: Well thank you so much. I hope I did not exhaust you too much.

LK: Not at all, not at all. You made me think further about some of these things.

APPENDIX C: LETTER OF PERMISSION



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November 10, 2010

Konstantza Chernov
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The opening flute scale (Second Fantasy)
Measures 1-2 (Second Fantasy)
Measure 3 (Second Fantasy)
Measures 71-75 (Second Fantasy)
Measures 77-89 (Second Fantasy)
Measures 115-117 (Second Fantasy)
Measure 120 (the last measure) (Second Fantasy)
The opening chords (Third Fantasy)
Measure 44 (Third Fantasy)
Measure 50 (Third Fantasy)
Measures 104-107 (Third Fantasy)
Measures 137-142 (Third Fantasy)

Regards,

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